

SEVEN DAYS

FREE

BREAKING BAD?

Parents react to *Calendar 2.0*
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INCREDIBLE HULK

Artists reimagine *Moran Plant*
PAGE 42



Show Time!

The Performing Arts Preview 2013-2014 PAGE 54

MARK HEDRA DANIEL GROUP



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SATURDAY, SEPTEMBER 21, 7:30 PM

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ViperHouse's back for a second concert! Don't miss the chance to experience Vermont's legendary "spoon band" ViperHouse played around 100 shows per year during the late 90s, bringing just to the dancefloor for audiences all over the east coast.

Peak Film

ROLLING STONES, CHARLIE IS MY DARLING

SATURDAY, SEPTEMBER 14, 7:30 PM

This paper before even behind the scenes like story down to real time the late-life power of the Stones' early performances, filmed in Ireland in 1965.

THE MAGIC FLUTE (DIE ZAUBERFLOETE) (2013)

FRIDAY, SEPTEMBER 27, 7:30 P.M.

Mozart's The Magic Flute is truly a masterpiece with colorful periods of wit and sublimated darkness. Filmed at the Salzburg Festival, the movie is presented in German with English subtitles.

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Callanish served as the U.S. ambassador to Grenada and the cap United Nations post in East Timor and Afghanistan.

ring, Obama himself appeared to be running around in that same circle.



State Sen. Peter Galtsoffsky (D-Windham) notes Galtsoffsky doesn't have a vote in the U.S. Congress. The Windham resident has policy of unity is a valuable asset. Before retiring to his native Vermont.



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- 1 "Your Vehicle Fought Back: How to Stop Carjackers From Stealing Your Car," by Myra J. Davis. After some of the nation's best-known law-enforcement magazines have been closing, it's no surprise to find Davis' new book on carjacking. It's a fast-paced, easy-to-read guide to staying safe in your car.
- 2 "Burlington Gets Its Act Together: How the City Saved Its Selves," by Kevin J. Anderson. After a year of financial struggles, the city of Burlington, Vermont, is back on its feet. Anderson's book is a detailed look at the city's recovery.
- 3 "State Politics: 'You're Never Sleepy' Again," by Thomas H. Doherty. The book is a collection of essays on the politics of the state of New York. It's a fast-paced, easy-to-read guide to the state's politics.
- 4 "Money and Politics: How to Make Money in a Democracy," by John H. Coatsworth. The book is a collection of essays on the politics of money. It's a fast-paced, easy-to-read guide to the politics of money.
- 5 "The New York Times: How to Read the Times," by John H. Coatsworth. The book is a collection of essays on the politics of the New York Times. It's a fast-paced, easy-to-read guide to the politics of the New York Times.

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FEEDback

READER REACTION TO RECENT ARTICLES

SYRIA ERROR

Good reporting on the hard choices facing our congressional delegation on Syria [Paul Grier: "Syria Business," September 4]. It's not that I wrote Lashy Sanders and Welch. I hope you will stand in the way of the man to win in Syria. I have lived in a despicable, evil tyrant willing to mercilessly slaughter his own people to cling to power, but if the U.S. critics then determine civil war we will face inevitable unforeseen consequences. In the end bombing Syria may not serve to protect the innocent, but was up precluding the suffering, strengthening Al Qaeda and other Jihad extremists, and increase anti-U.S. opinion in the region. I would have hoped that by now we would have learned a hard-earned lesson of history from Vietnam, Afghanistan, Iraq and other failed military ventures: that the more we are in the world that can't be won by unilateral military action by the United States I urge you to vote against bombing Syria."

Daniel Aronson
BURLINGTON

WONDERFUL WINOSOR

Wonderful article [Bede Debus: "Winosor Stays in Business and Business to Open," August 14]. We have known both Steve and Jim Caporaso — and kids — for some time and wish them all the success in the world. They are very deserving people.

Phil and Stella Jacobs
DORCHESTER, NY

TIM NEWCOMB



ANTI-FARMERS MARKET?

I have to admit I was somewhat taken aback by Alice Laver's article and her negative take on the Burlington Farmers Market ["Slow Food Vermont Debuts a Farmers Market," August 14]. The mission of the Burlington Farmers Market is to provide a direct marketing outlet for Vermont farmers and artisans and to provide an authentic experience where consumers and producers meet face-to-face. This market has done an excellent job of bringing some of the best fresh produce to the area as well as meats, cheeses and wines, many of these products are organic and locally grown. The quality counts: crops that beautifully styled poultry to farmstead pottery, we'll-designed clothing and handmade soaps and soaps. Food producers bring dishes from Africa, Jamaica, Peru, Turkey, Tibet and Nepal into one open-air space. Every Saturday thousands of people come down for this great event, and the vendors are glad to visit with them. They are welcome to make a quick shopping trip or to make a day of it. For those who don't know, the market is held every Saturday in Burlington City Hall Park from 8:30 a.m. until 2 p.m. from May to the end of October and in Montpelier Auditorium November through April.

Harold Kaplan
BURLINGTON

Kaplan is a vendor at the Burlington Farmers Market.

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WOMEN *asking?*

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MEN *asking?*

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HELLO FOR HIM

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COME TO ME FIRST

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YOUR PLEASURE FIRST

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SPRING ME?

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LADIES BEING LADIES

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GIRLS *asking?*

WENT TO THE OFFICE TO FIND SEX

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READY TO PLAY

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ATTRACTIVE COMPLEX CONNECTIONS

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UP FOR A THREESOME?

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COMPLEX BEING COME

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ADVENTUROUS SEXY FUN

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mistress maeve



Dear Mistress,

If I'm wondering how to deal with past things before I meet you, I'm not boyfriend. I was involved in hookup relationships with a few men. They were casual affairs, often with lots of time in between. I haven't heard from any of them in a while, but I'm afraid that one of them will text me something raunchy out of the blue and my boyfriend will see it. Should I be proactive and reach out to these guys from my past, or does that seem drastic? Should I tell my boyfriend that I have old hookups out there with no real closure?

Signed,
 Out With the Old

Dear OWTO,

I admire your willingness to be up front with both your boyfriend and your exes and say, "you need to chill. Everyone has a past and occasionally the past comes knocking—but you don't need to go looking for it."

Reaching out to your old hookups to announce that you're now in a committed relationship is not only presumptuous, it's obnoxious. If you say you haven't heard from any of them in a while, so why stir the pot if you're looking to minimize drama and limit interactions with these guys? Just be the one to initiate contact.

Should one of your previous lovers give you a booty call, simply text them back and say, "I had a great time with you, but I'm in a relationship now, so I'm not interested. I wish you the best."

As far as your boyfriend, you've done nothing wrong, so why the indignation to tell us if I'm assuming he knows that you weren't a virgin when you got together, so don't over-explain your prior trysts. On the off-chance one of these guys texts you a lewd message at the precise moment your boyfriend is looking at your phone, he should try to be enough to understand that so-fractions seconds make a callus.

If you want to make absolutely sure in you don't hear from these guys again, talk to a lawyer who can provide about how to block numbers. It's a little extreme, but at least you'll avoid any awkward text messages.

So with the new
 mm

Need advice?

Email me at mistress@sevendaysvt.com or share your own advice on my blog at sevendaysvt.com/blogs



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augmented reality experiment
in this issue of Seven Days.



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HEALTHY LIVING LOVES LOCAL

KNEE DEEP FARM Jeffersonville, Vermont

Elise and Shane Steffano's story started long ago at Burlington's Intervale, the two plucky homesteaders have fifteen years combined farming experience between them. They recently found a beautiful farm tucked into the meadows and trees of Jeffersonville and started small with organic veggies, herbs, and garlic. The future is bright for these two and their family farm. We're proud to support their growth and sell their divine produce!

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MUST SEE, MUST DO THIS WEEK

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①

SATURDAY 14

LATE BLOOMER

Seeing a James Brown concert as a teenager changed **Charles Bradley's** life. Decades later, the singer began impersonating the "Godfather of Soul" and caught the attention of industry professionals. In 2011, at the age of 63, Bradley released his debut album. He shares his passionate delivery at Burlington's Grand Point North music festival.

SEE ENTERTAIN ON PAGE 10

②

DINING

Rearview Window

The postings in **Cheryl Cooker's** *Back Roads* celebrate a search of an identity. After relying on facial expressions, but never on her lips, Cooker's inspiring short photographs immerse us in her Midwest home in Wisconsin. Cooker's photos capture smiling, away from the viewer, keeping the work in with the camera with the camera.

SEE ART REVIEW ON PAGE 56

③

SUNDAY 15

Roadside Recipes

Repping up to 30 miles throughout the Champaign Valley is a surefire way to build up an appetite. Pops in the *Year in Review* for popcorn and sports drinks. In honor of gluten-free film and locally produced beverages. A restaurant, indie crystals in chat with farmers and next in the touring scenery.

SEE CALENDAR LISTING ON PAGE 66

④

SATURDAY 14

Stone Age

The rock legend in *Stone*, the willpower behind "Stone is Capital of the World" is a desire to live in the modern. That natural resource drew visitors from around the world in the 1950s—Susan Sontag's book *On Photography* and the *Wall Street Journal* and *Time* magazine. *Stone* is a look at the influence of this cultural group on the country's renewed public industry.

SEE CALENDAR LISTING ON PAGE 66

⑤

FRIDAY 13

Tail Tales

The Jennings and Leanne Pender can open a portal to the world's most interesting stories. They're offering all-around experiences at the *Vampire Princess CD* *Passion Collection*. With a track for transportation and the ability to travel time, space and beyond, the park offers information for visitors going back to the 1990s.

SEE CALENDAR LISTING ON PAGE 61

⑥

SUNDAY 15

Pen to Paper

For the past 20 years, award-winning author and poet and *Pen to Paper* has been a staple on the literary landscape. Founded by the power of literary awards and second-hand stories from experience, the *Pen to Paper* foundation focuses on the craft and the words. From events to funding, the highly acclaimed *Pen to Paper* Foundation.

SEE CALENDAR LISTING ON PAGE 66

⑦

SUNDAY 15

Spooning It Up

That best of both and the all-around one thing: it's a soup or more. What better way to celebrate the new year than with the *Wilbur's Chowder Challenge*? And with this event, we'll be able to help for the local and the global. It's a soup or more, it's a soup or more, it's a soup or more.

SEE CALENDAR LISTING ON PAGE 66



SCAN THIS
PAGE TO
WATCH A VIDEO



Hotel Lobbyists

GON PETER SHANAHAN mingled with donors, lobbyists and fellow politicians last Saturday on a sun-dappled patio at Manchester's Equinox Resort and Spa.

Nine months into its tenure as chairman of the Democratic Governors Association, he was hosting the first "donor's retreat" in his home state for the organization's top lobbyists, bringing them for the weekend showcase fest where three fellow Democratic governors—MARCUS HANSEN of New Hampshire, DANIEL MALLOY of Connecticut and JIM IZOLIO of Washington.

The night before, the group had dined at Williams, the Lincoln family's summer home. Saturday morning, over coffee and breakfast on the Equinox's neo-classical Rockwell patio, they would hear from STEPHEN GUTTER, the Democratic strategist and chief of CNN's recently revived "Connecticut."

Late in the assembled governors would join Jay Pritz's local THUNDER AllEarth Renewable's DAVID BUTTERWORTH and Green Mountain Coffee Roasters' J.A. SHANAHAN in a panel discussion.

But the main attraction—at least for the corporate and union donors who traveled to Vermont for the weekend—was the chance to arrange one-on-one meetings with the governors and their staff members between organized events Saturday.

"I'm only here for a couple weeks, so I haven't really looked at the agenda," said MICHAEL LEMAY, a lobbyist for UnumLife who got in the back of the truck to the hotel.

Christ's goal, he said, was to sit down with Hansen to discuss "the state of health care in general and maybe some specifics about what's going on in New Hampshire."

"It's an opportunity to continue in being forward our notes in the governors and have the opportunity to talk to them about it," said KENNETH WALLACE, a Washington, D.C., lobbyist for the Service Employees International Union, which donated \$150,000 to the DGA during the first six months of the year. "We find our connections here."

Such conversations weren't limited on the retreat's official agenda, which mentioned just the Hilliard dinner, Saturday morning's speakers and a closing reception at the Equinox Saturday night. Asked what she Shanahan would be up to that day, DGA spokeswoman DAVID KAMMER said, "Gov. Shanahan has no scheduled meetings or events between breakfast and dinner Saturday."

Seven DGA asked several times last week to be admitted to the retreat, even though DGA events are unethically closed

to the press. To the organization's credit, it offered to let the paper attend Saturday morning's program—under certain conditions.

"Out of respect for our guests, however, this is provided that you not engage in interviews or conversations with participants," Kanner said in its email last Thursday. If that's an arrangement that's acceptable to you, you're welcome to attend the panel. If that doesn't work, I'm happy to arrange interviews with the participating governors."

Seven DGA declined the arrangement, given that it would preclude the paper from covering the most newsworthy aspects of the retreat: who was attending and what they were getting out of it.

TWENTY-FIVE MINUTES AFTER THE COPS FIRST APPROACHED ME, TROOPER ROMAN RETURNED TO THE LOUNGE TO GIVE ME THE FINAL BOOT.

After turning Kanner down, Seven DGA approached Shanahan at a Burlington press conference last Thursday and asked to attend without conditions.

"I don't care where you go," Shanahan said, barely adding that his DGA seat would have the final say. But seriously, we'd make it possible to give you a view of what the hell goes on."

When I arrived at the Equinox Saturday morning—without the DGA's permission—Shanahan was deep in conversation with a group that included chief of staff and senior DGA adviser BILL LUFFY and Montpelier lobbyist BOB THOMAS.

Right tables and a podium were set up around them, in front of the Rockwell building's four-column portico. To the west was an unobstructed view of Mount Equinox.

Luffy, for one, was not happy to see me. "I don't know what the there is to me," he said, after heading me off and repeatedly questioning why I was there. "If you want to come, you can under the proposal [the DGA] made to you. If that's not acceptable to you, then, you know, I'm sorry that you can't be here."

"OK, well I can't agree to not cover something I'm seeing in front of me and talking with people," I responded. "That's just not—"

"Well, exactly," Luffy interrupted. "So therefore you shouldn't cover it. If your conscience is saying you such that you can't cover some thing that's in front of you, then you shouldn't be in front of it."

Satisfied momentarily, I strolled around the grounds until I found a comfy outdoor deck chair next to the pool house, from which I could see Governor Coghlin's speech. At its conclusion, I approached Brookshire Consulting Group lobbyist SHARON PRINCE, who was smoking a smoke behind another building.

Brookshire, whose firm has donated \$100,000 to the DGA this year, said he regularly attends DGA and Republican Governors Association conferences on behalf of his clients in the health care industry.

"I'm in the business of saving governors money on their budgets, so I come in with good ideas. I'm not, like, a manufacturer trying to sell their computers for classrooms or something like that. I just advise them on different programs to save money. And of course, I don't do it because I'm a nice guy. I do it because it's profitable."

According to Brookshire, the price of admission to the chairman's retreat was "over \$100,000" though he said his clients typically pay less.

The DGA refuses to say how much its corporate and union donors contribute to annual membership fees, but the New York Times reported in 2008 that the top three tiers of giving range from \$100,000 to \$250,000. The group's top donors include the pharmaceutical industry. In the first half of 2013 included the Pharmaceutical Research and Manufacturers of America (\$300,000), Wal-Mart (\$246,000) and AstraZeneca (\$200,000).

Both the Republicans and the Democratic group essentially sell access to governors and their staffs to part of expensive "membership" packages; the Times' DAVID KAMMER reported in the 2009 story that after I spoke with Brookshire, Equinox event planner NATHAN HILLIARD approached me near the pool house and asked me to leave the hotel.

"I have a meeting going on, so I would like you to take over to your car. Come with me." While we sat, she walked me to the front door, explaining, "The event that is going on at the moment does not have guests."

When I asked whether I could remain in the hotel's public areas like any other Vermonters, Whitehouse relaxed and said I could—so long as I stayed clear of the patio area.

"Maybe have some breakfast with us," she cooly offered. Five minutes later, as I was drinking a cup of coffee, the cops showed up.

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Minister Paul. Police Department patrol officer **PAUL NICHOLS** and Vermont State Police senior trooper **LUCIEN NORMAN** approached me in the lounge and asked me to step into the empty Palace Bar, where Nichols informed me, "The hotel people are getting nervous because the talks are down."

"They don't have a problem with you staying here, but they do have a problem if you're trying to get into the talks or talk to the governor," he continued.

Rosen added that they were especially worried I would try to interrupt the governor as they walked between the conference rooms to conduct meetings throughout the day. I assured the officers that I intended to comply with their and the ligons's instructions and would remain respectful to the hotel's public spaces.

My portal on an article-like note, whereupon I resumed my interviews of DGA guests as they passed through the lounge. One of them, Duane Grayling lobbyist **MARY KAY NICHOLS**, praised the "smaller, more intimate" feel of the exclusive chairman's retreat and called the event a great place to make contacts with governors and their staff members.

Twenty-five minutes after the cops first approached me, Whitman and Trooper Norman returned to the lounge to give me the final look.

"The hotel is asking you to leave at this time," Rosen said as she walked me to the door. "You're not causing any problems, but they're a little uncomfortable with you asking guests questions and stuff like that."

With that, my time at the chairman's retreat was over.

So why should you care that an eloquent reporter didn't get his wish to fully cover a closed press event and greet an events property?

"I think the reason you should care is that these people are sitting around the table making decisions that will affect you, and you have no right to know who they are and what they're doing," says **WILL ALANSON**, cultural director of the Seneca Foundation, a DC-based nonprofit dedicated to government transparency.

"The average member of the public is not going to jump through these hoops, but it's often their interests that are put aside when big decisions are made with politicians like this one—so care."

Indeed, it is impossible to know which lobbyists Shumlin, Himes, Milley and others met with Saturday. None of their four governmental offices would disclose any information about the meetings, except reported requests Monday.

Only Miller, Shumlin's chief of staff agreed to provide details of her day. She said she attended "short briefings" conducted by the National Association of Home Builders, Oregon Festival and United Health Group.

"These are the sorts of briefings and

meetings updates that the Governor often attends," she said in an email.

Miller said she and Deputy Commissioner of Labor **ANNE WOLFF** were the only Vermont state employees—other than the governor—to attend the retreat, and both did so on their own time, on the DGA's dime. Wolff said she is Shumlin's chief fundraiser during his 2012 reelection campaign.

As for who Shumlin met with Saturday and what they talked for, Vermonters will probably never know how much they paid for the privilege may also remain a mystery. What does seem clear is that Kerner's initial assessment that Shumlin had no meetings planned between affected events Saturday is almost definitely false.

Of course, Kerner declined to answer early over his follow-up questions posed to him Monday, responding by email only to say that the DGA had called the cops and to accuse the reporter of "derogating and snarling" with the event.

Was Saturday's retreat the last time Shumlin will rub shoulders with the wealthy and powerful of the DGA?

Hardly. He's scheduled to fly to New York City this Thursday for what the Times is calling a "550-room private dinner" with former president **BARACK OBAMA**.

See you there, Shumlin?

Media Notes

Two months after leaving her and one month after leaving her off, the *Burlington Free Press* has released reporter **WILLIAM HILL** at least the second reporter sacked during the great Gannett purge of 2013—when the national newspaper chain laid 13 Burlington employees go—to be hauled back aboard.

Murray told *Evening Free* three weeks ago she was taking for another vacation at the Addison County Independent to take a reporting gig motivated by **WILLIAM CHANG WU**, who recently left the paper for a teaching job. But sources say Murray was allowed her old job back after *Free* got cops and courts reporter **MATT WILSON** announced he was leaving the paper. It's been three six years since *Free* hired Magazine reporter and WCAX-TV assistant director **JOHN DESPARY** will take the *Addy* daily job instead.

Wholly, of course, would speak to *Evening Free* on the record about such easy doings. ☺

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The South Burlington City Council Chair May Have Violated Campaign-Finance Law; Could She Get Busted for It?

BY KEVIN J. KELLEY

Paul Engle has not forgotten the city council election held in South Burlington six months ago. And it's not just because the former councilor was one of two landslide losses in that race, in which relatively large amounts of money were spent in a successful effort to flip the majority of the political body that sets policies for Vermont's fifth-largest city.

No, Engle has a specific complaint: the apparent failure of South Burlington City Council Chair Pam MacKenzie to comply with Vermont election law. Engle, who describes himself as a progressive, recently alerted the attorney general's office that MacKenzie's political action committee, Pam PAC, had not filed a required post-election report on contributions and expenditures.

Pam PAC paid for three full-page ads in South Burlington's *Other Paper*, as well as a full-page ad in the *Burlington Free Press*. Each of the ads treated council candidates Chris Shaw and Patricia Nowak. Both those challengers, who ran as a team, debuffed their respective opponents in Town Meeting Day voting last March. Nowak ousted Engle from a two-year council seat by a 2-0 margin, while Shaw racked up the same vote in his victory over Sunday Dooley, who had failed a drive year earlier.

MacKenzie's PAC did file a pre-election report that's posted on the Vermont secretary of state's campaign finance website. It lists a \$10,000 contribution from MacKenzie herself and an identical amount from DeckerZoo, her business consulting firm, but Vermont elections director Will Stearns says the secretary of state's office has no record of receiving a second disclosure for Pam PAC, which was due in mid-March.

Asked in a telephone interview last week about this seeming violation, MacKenzie insisted she had filed a post-election report for Pam PAC. "I have no idea why it's not posted," she said.

Adding that she did not have a copy of the report she claimed to have filed, MacKenzie stumbled in trying to specify how much Pam PAC had collected and spent altogether. She said at first that the donations and expenditures since the first

filings had amounted to \$185. Questioned as to how that sum could cover about \$10,000 in Pam PAC ads, MacKenzie repeated her initial statement, saying the second filing actually showed the same contributions and expenditures as the first one did — another \$1990 each from herself and her company, all spent on advertising. That would amount to \$4,980 in total Pam PAC receipts and outlays for South Burlington City Council races in which fewer than 1500 votes were cast.

Judy Kurns, publisher of the *Other Paper*, says the advertising spending for that election was greater than for any other during the four years she's headed the South Burlington weekly.

But even if the figures cited by MacKenzie are accurate and the secretary of state's office somehow misapplied her filing, Pam PAC may still be in violation of Vermont campaign finance law.

anything about that, nor does it check the accuracy of things it does receive, Stearns says. He cites "inadequate staffing time" as the factor in his division that allows the law to be routinely ignored. "We rely on the press and public to reveal" violations of election law, Stearns adds.

Leaving a short walk away on State Street in Montpelier, the attorney general's office also does not review campaign finance disclosure records on file — or not on file — with the secretary of state.

The Republican Governors Association, alleging that Dubie shared confidential poll results with the RGA, which then used that information to tailor silver investments in support of Dubie.

The Vermont Superior Court decided that amounted to "coordination," and so the value of the RGA's radio and TV ad blitz — about \$240,000 — should be considered a donation to the Dubie campaign. That sum far exceeded a \$60,000 contribution cap, Attorney General William Korell's office argued, and was

THE ELECTION WAS INFLUENCED BY
THE AMOUNT OF MONEY SPENT, BUT
I WOULDN'T SAY IT WAS
BOUGHT.

SARAH DOOLEY



POLITICS

It mandates that a PAC must not accept contributions totaling more than \$2000 from a single source in any two-year general election cycle. MacKenzie says again that she contributed \$2180 to Pam PAC — and so did her business.

A state investigation based on Engle's complaint is at "a very initial stage," says Bill Reynolds, director of the administrative division in the AG's office. "We'll be sending a letter to Ms. MacKenzie asking information."

Is there a fine in her future? Not likely. Vermont's campaign finance disclosure law is almost never enforced.

Many individual candidates for public office fail to file the contributions and spending reports, Stearns notes. The secretary of state's office doesn't do

theoretically, a candidate or a PAC that doesn't comply with disclosure requirements can be fined up to \$10,000 — and that has only happened twice in recent memory. Both were high-profile cases. In 2011, Vermont Superior Court ordered an advocacy group funded by the Democratic Governors Association to pay a \$10,000 penalty for failing to register with the Vermont Secretary of State before spending more than \$100,000 on ads attacking Republican gubernatorial candidate Brian Dubie. The superior court's judgment is being appealed to the Vermont Supreme Court.

Similarly, in December 2011, the state sued Dubie's 2010 political campaign and

hence an illegal donation.

The RGA had to pay a \$30,000 civil penalty while Dubie had to cough up \$10,000 for the state and donate \$10,000 to the Vermont Foodbank.

Gubernatorial candidates aside, though, it seems Vermont candidates and PACs can blow off state election law with impunity. Reynolds' response? "I have no information to rebut that."

State Senator Tim Ashe said last year he would seek to strengthen enforcement of the law, but his and other proposed reforms did not win the legislature's approval. "The campaign finance laws are a mess," Ashe wrote in an email Monday.

In filing complaints related to an election he lost half a year ago, Engels insists he isn't motivated by "sour grapes" or a desire for revenge. For her part, Mackenzie says of Engels, "He has every right to file whatever complaint he wants to." But, she adds, "He also could have given me a phone call."

"Why would I do that?" Engels says in response. And he describes Mackenzie's claim of a misplaced PAC filing as "just another, really incredible."

PAC: PAC's intervention

in the council races "wasn't fair, not even remotely," Engels says. The \$4360 or more that may have been spent by Pam PAC to defeat Engels and Dooley was piled on top of \$7694 spent by Shaw in his race against Dooley and the \$5043 Newark spent to unseat Engels.

Neither Engels

nor Dooley spent as much on his or her

opponents, Engels re-

ported \$1094 in expendi-

tures. Dooley reported \$3998.

But Engels has no issue with the amount of money spent by the Newark Shaw team. "I don't think Chris and Pat did anything wrong," he says. "They raised a lot and they spent a lot and they missed a lot."

In addition to Pam PAC, a group calling itself South Burlington Good Government bought a pair of ads in the *Other Paper* to attack Dooley and Engels, and it hasn't filed a finance report with the secretary of state's office, either. Mackenzie says South Burlington activists James Knapp, Betty Goldberg and Mike Sironneau organized this group.

It describes itself as "a fast-growing number of South Burlington residents and community members who have become very frustrated with how our city is being represented and what the

ramifications of this representation may mean for the future." Mackenzie says South Burlington Good Government has no connection to her.

But Dooley, a self-professed progressive who's married to Vermont Supreme Court Justice John Dooley, has not joined in Engels' complaint regarding Pam PAC. "I'm certainly concerned about the lack of reporting," Dooley says. Asked in a phone interview

last week if he believes the council election was bought, Dooley responded, "The election was influenced by the amount of money spent, but I wouldn't say it was bought."

A majority of voters might well have decided to elect Dooley and Engels even if their opponents had spent only a fraction of the combined sum of roughly \$18,000 laid out by Shaw, Newark, Pam PAC and South Burlington Good Government.

Dooley and Engels were members of a council that played a role in unpopular decisions involving the handling of a proposed addition to the Cairns Recreation Arena. The council was also said to have botched the city's relations with the National Gardening Association, which subsequently decamped to Wiliston. Dooley and Engels also opposed local housing of the F-35 warplane. Newark and Shaw recently joined Mackenzie in reversing the city council's earlier statement of opposition to the bed downs.

In addition, the period leading to last March's election was marred by turmoil over the center of city manager Suckerd Miller. Taken together, all these issues left many voters with the impression of a city council that, as Newark's words, "can't get much of anything right." ☐



Illustration by [illegible]

Photo by [illegible]



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School's Out for ... Six Weeks? Champlain Valley Parents Ponder Calendar 2.0

BY CHARLES EICHACKER

Kyle Tuk just entered the second grade at Brewster Pierce Memorial School in Huntington after a summer vacation jam-packed with camping, friends and LEGOs.

His mom, Margaret, says that she and her husband made sure Kyle was always learning something during the two- and-a-half-month break from school, whether it was how to read stories aloud or to feed the family's cows.

Now she's worried Kyle's not-so-lazy days of summer might be numbered.

Last spring, a group of superintendents from school districts across the Champlain Valley proposed a new school calendar that would shorten summer vacation by two weeks and redistribute those days among three one- to two-week sessions, called intersessions, during the school year.

Known as Calendar 2.0, the new schedule could go into effect at public schools in Champlain, Franklin and Grand Isle counties as soon as the 2014-2015 academic year. Next month, the Champlain Valley Superintendents Association will be holding a series of public forums in Hinesburg, Burlington, Essex Junction and St. Albans to get feedback about the proposal. If reader reactions on their randomized blog are any indication, the superintendents are going to get on earth.

Since the end of April, impassioned posters have weighed in on air conditioning, childcare, AP testing and the importance of quality recreation time. Comments range from "As a parent of two, I'm very much in support of this new schedule!" to "All in all, I think it just sounds like a nightmare."

Science types are making the really tough question: "What is the available empirical, large dataset, high-impact factor journal research showing that this results in better outcomes? What is the causal relationship between this calendar and a better school climate?"

Calendar 2.0 aims to solve the problem of "regression." Research has shown that during the summer months, students forget about 5 percent of what



KYLE'S NOT-SO-LAZY DAYS OF SUMMER MIGHT BE NUMBERED.

they have learned during the previous academic year, the loss is even greater for students from poor socioeconomic backgrounds. Making exposure to school more regular is seen to deliver a more equitable educational experience.

Members of the superintendents association and the 375-day school calendar and, for the past several years, have been discussing ways to improve it, according to Elaine Pincney, co-chair of the regional association and superintendent for the Chittenden South Supervisory

EDUCATION

Union. But when Pincney took a trip out to Vail to train for herself, she noted the accelerated year was broken up by periodic intersessions. Summer vacations were only six weeks long, she says, yet every student and educator she met praised the change to the school calendar.

"Imagine a day when a teacher, at any grade level, could look at a group of kids at the first day of a seven-week learning cycle and say, 'At the end of those seven weeks, you're going to know all these things, and here's how you're going to demonstrate how to do it, and if you can't do it, we're going to provide opportunities for you to,'" says Pincney, explaining how such an approach makes it hard for students to fall behind.

"Doing the calendar in a way that separates the learning into equal chunks of time allows the brain to assimilate new things," she says.

Even if students don't need the extra help, Pincney says those breaks in the learning would allow "kids to step back from the hundred-mile-per-hour motion" of school to pursue short-term internships and enrichment activities. It allows, meanwhile, could use the time to pursue professional development.

"I don't want to say that we have a system that is totally broken, but this would improve on the current one," Pincney says, noting that she's advocating for a variation of the Arizona approach that includes intersessions. She credits the research behind the proposal as impressive and noting any new school calendar is tough because you can't just plug kids into a study.

At least 900 Vermonters have clearly stated they're not up for the experiment. A group called Vermont State Our Summer Coalition has attracted that many supporters and wrote to its Facebook page and its stated mission of preserving the Champlain Valley's current public school calendar.

Tuk agrees with the group. She challenges the quantification of regression. "You're not going to say it doesn't happen, because it does. But shortening your summer vacation by two weeks isn't going to stop the regression,

Union Vermont's most enthusiastic proponent of Calendar 2.0 in Vermont, the former Williston Central School principal has convinced her colleagues to give it a shot.

The idea originated in Vail, Ariz., a town of 10,000 residents southeast of Tucson. Joseph Sweeney was the current superintendent of schools there in 2004, when Pincney became Vermont's deputy commissioner of education. Pincney heard Sweeney give a talk exploring what his district did to improve math and literacy test scores between 2002 and 2006. Vail's outcomes shot up above the statewide average.

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LOCAL matters

School's Out

That's like saying Johnny is due for up to eight weeks, but he wakes up on the sixth week and, boom, he's not there."

Although Taft concludes that such a calendar might serve a purpose in overcrowded schools in warmer parts of the country, she has been reading extensively about the proposal and speculates a litany of reasons for opposing its application in Vermont.

Chiefly, she says that the superintendent haven't provided any research — besides the Arizona anecdote — to show that it will improve test scores. On the logistical side, she questions how parents will find children during the intersessions and wonders whether organizations will actually go out of their way to create short-term programs for the students seeking interships.

The superintendent says she and other staff will make sure all funding for programs during the intersession comes from the existing after-school and summer programs they will be supplementing, but Taft and others doubt they'll end up being cost neutral.

Although the school board chair at Browster, Peter Monahan, says he board hasn't made any decision about calendar 2010, he does expect the intersessions will present programming opportunities to which "the marketplace will respond," such as weekend camps. "To say that we can't do it is, I think, misleading," Monahan says.

A teacher at JFK Elementary School in Woodstock and the mother of two boys, Regan Charron, questions whether all these breaks would stress some of the students who have to transition in and out of school. When an intersession falls in the middle of winter, she adds, it will be hard for some children — for example, those with parents who don't drive or engage in cold-weather sports — to actually enjoy the time.

Although Charron doesn't rule out that some other schools may find the proposed calendar useful, she doesn't believe it would be a good fit for Woodstock.

How do the teachers across the state feel about all of this? The Vermont chapter of the National Education Association isn't taking a position. "Because we think

the discussion of the calendar fits many things, is best left to local school boards and educators," says NEA communications director Derron Allen.

"We'll have to wait and see," says Bob Abbey, president of the Burlington Education Association. "I don't know how much money teachers have put into looking at this, because we're much more concerned about getting the year started. We'll have to see what [Superintendent] James Collins and our school board come up with."

Alan Manson, chair of the Burlington School Board, says that he and his fellow board members haven't come to any conclusions but are hoping the superintendent

can provide more data to support the addition of a new calendar system.

"The chief question is still the education of the kids, but there are a lot of ancillary questions, so we're just trying to think through the issues, making sure something won't come up, like, kids can't get summer jobs," Manson says. He also notes

that sports teams in other parts of the state wouldn't stop playing while the Champlain Valley schools are recessed.

Pinekey recognizes that the public has not endorsed her idea with open arms. The superintendent notes he's not expecting to have a range of opinions, she says, they made the decision to hold the forums in the fall so that parents would be more likely to participate.

"The only decision we've made is that, from what we understand and know, this could make a positive difference in learning," the superintendent says. "We're holding a high-level conversation with the communities about not just the outcomes but also the structural components. We believe it would be unconscionable not to bring this conversation to the public." ☐

INFO

The Champlain Valley Superintendents Association will hold four community forums to discuss the calendar proposal for the 2010-2011 school year:

WEDNESDAY October 2, 4:30 p.m. at Essex High School

THURSDAY October 3, 6:30 p.m. at Bellows Falls Community St. Albans

WEDNESDAY October 5, 5:30 p.m. at Burlington High School

THURSDAY October 13, 6:30 p.m. at Champlain Valley Union High School, Hinesburg

off message

EXCERPTS FROM VERMONT POLITICS & NEWS

BURLINGTON CLIMATE-CHANGE STUDY FAILS TO ADDRESS NO. 1 CULPRIT: CARS

BY KEVIN J. KILLER

Six months ago, a global team of experts from IBM came to study Burlington's carbon footprint and giving it a green light for the future. The report (IBM provided) was a 100-page report that took a look at the city's carbon footprint and gave it a green light for the future. The report (IBM provided) was a 100-page report that took a look at the city's carbon footprint and gave it a green light for the future.

None of them, however, squarely addresses what the report itself identifies as the leading source of greenhouse gases: transportation — which to city private automobiles.

Asked why the report didn't at least mention alternate forms of transport, such as biking and jogging, Helen Landry, a spokeswoman for the IBM team, said, "I don't answer that question for you." She added that the three working documents "should have" paid more attention to transportation issues generally. "They just didn't bubble up" during the interviews the IBM conducted with numerous city officials and other local leaders. Landry explained.

Chapin Spencer, who was director of the Local Motion alternative transportation advisory group at the time, told Burlington's residents in an interview on Monday. "I don't think it would have been more with 'green' perspectives," said Spencer, who was recently appointed head of the city's department of public works.

The analysis notes that transportation accounted for 51 percent of Burlington's greenhouse gas emissions in 2009. That's 22 percent more than in 2007.

TO READ THE FULL STORY, GO TO SEVENHVS.COM

VERMONT SENATOR URGES ACTION ON SODEXO COMPLAINTS

BY CHARLES SCHICKEL

When Sen. Phil Shupin (D-Chittenden) writes around the University of Vermont, where he is also an English professor, it's not unusual for people to approach him with their complaints. His the majority leader in the Vermont State Senate. "I'm all ears," he says. But the number of complaints spilled out to him in 2010, he says, was "unusually high." He says he's not sure why, but he's not sure why. He says he's not sure why, but he's not sure why. He says he's not sure why, but he's not sure why.

The workers' lawsuits were complaining that Sodeco had informed them that would be taking back most of their hours at the end of the summer, even resulting in the loss of their benefits, dental and other benefits. They also alleged that the company had warned them to leave any employees who went public with their complaints.

"They were laid pretty straight up that they were going to lose health benefits and retirement," Shupin says, suggesting that the Sodeco workers approach him in person out of fear the company might do something to them.

In response, Shupin wrote a letter to Vermont Commissioner of Labor Anne Mooney, requesting an investigation into the complaints.

"I think there's a real risk of serious injury or serious harm to the rights of Sodeco workers not just on the UNM campus — where the company holds an exclusive contract for food services — but, in various capacities at the state colleges as well," Shupin said in the letter.

In an email to Shupin, Sodeco spokeswoman Greg Yell wrote that the company wasn't reducing any of its employees' hours and that full-time employees will continue to receive health benefits. However, full-time employees of worker's quality as well," Shupin said in the letter.

To match the Affordable Care Act definition of a full-time employee, Sodeco is doing 30 hours or more per week over a 52-week period," the statement said. The statement did not say how the company currently defines full-time status.

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Composer Sam Guarnaccia Premieres New Work About ... Everything

BY ETHAN DE SEIZE

In his poem "Aguaries of Innocence," Wilfred Blake writes of holding "Infinity in the palm of your hand / And eternity in an hour" — a meditation on humankind's ability to comprehend the limitless that surrounds us.

Blake is but one of the influences on the *Everget Universe* Oratorio, an ambitious, career-spanning musical work by Vermont classical guitarist and composer SAM GUARNACCIA. In fact, Blake — along with environmentalist/writer Wendell Berry, poets Rainer Maria Rilke and Gerard Manley Hopkins, and scholar/philosopher Brian Swartz and Mary Evelyn Tucker — is so strongly present in the oratorio that Guarnaccia credits them as "institutions." The composition explores ideas similar to those in Blake's poem: eternity, infinity and the interconnectedness of all the universe's life and energy. Composing it was no small task.

The oratorio is a type of musical and choral work related to opera in that it features recitatives and music, but different from opera in that it contains no performance or dramatization. Guarnaccia's work premiered at a live performance this Sunday, September 16, in a monumental space that suits the

oratorio's scope: the cavernous Breeding Barn at Shelburne Farms.

Everget Universe begins at the very, very beginning of everything — the Big Bang. Or, as Swartz and Guarnaccia prefer to call it, "the Great Flaring Forth."

Guarnaccia rebukes the metaphysical connections between a venue designed for reproduction and birth and a musical work about the life energy that connects all things, immanent and sentient alike. "That's the theme of this whole thing," Guarnaccia says. "That we are intimately, irrevocably, irreversibly

THAT'S THE THEME OF THIS WHOLE THING, THAT WE ARE INTIMATELY, IRREVOCABLY, IRREVERSIBLY INTERCONNECTED WITH EACH OTHER.

SAM GUARNACCIA



Sam Guarnaccia and Candice Chao

interconnected with each other; interdependent. With each other and with all life systems through the whole 13.8 billion years of this tremendous story, which is the greatest story there is."

The music itself, which will be performed by 11 instrumentalists and nearly 40 singers, is sweeping, majestic and unexpectedly playful for a piece that is, by design, spiritual and suppressed. One of Guarnaccia's previous works,

the widely performed *A Celtic Mass for Peace*, explores similar ideas.

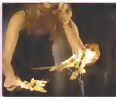
The oratorio's soaring music interacts organically with the words of its recitatives, which quote from Rilke, Hopkins and an unbelieved-but-true biblical source, the 2003. *Everget Universe: A Contemporary Journey of the Universe*, which also explores such ideas as interconnectedness and universal energy.

The documentary approaches these

WEIRD ART NORTH

MUSIC isn't the only thing on offer during this weekend's **GRAND POINT NORTH** — the festival presented by **GRACE PUTTAR & THE NOCTURNALS** and **HANDS-UP! MUSIC** at the Burlington Waterfront. Expect visual and performance art too in the "first of its kind" courtesy of **CHARLOTTE PUTTAR** and some of her artist friends. As you might have guessed, Charlotte is Grace's sister. Born into a highly creative family in Westfield — her father makes wooden signs, her mother makes hand-painted wooden bowls and her sister is, well, a rock star.

Charlotte Puttara's path is not music but visual art. "I thought I'd like to be a potter, but I pretty quickly fell in love with painting," she says in a phone interview. She is currently the glass studio manager and program director of the Chrysler Museum of Art in Norfolk, Va. Puttara also started a local art "educates the public



about glassmaking," she says. The 32-year-old artist, graduated from Alfred University and earned her MFA at Rhode Island School of Design.

Next year, as it happens, Puttara will show her work — which she describes as "mixed-media installation video and performance" — in an exhibit titled "Super cool glass" at the new **PROCLAIMER CENTER FOR ART AND EDUCATION** at the **SHAW-WALKER MUSEUM**. A survey of

American glassmaking over the last two centuries is included in subjects from the permanent collection along with contemporary glass artists that show opens February 6. Meanwhile, festivalgoers can get a taste of Puttara's interactive style this weekend.

"She explains that in a beautiful 32-foot round tent," she'll be showing video pieces by 17 artists — including herself —

that she has curated "from all over the world." Each video is under five minutes, Puttara says, and has a strong sound component. "The themes are psychedelic, weird, strange, odd," she explains.

In addition, there will be an installation by Puttara's friend from 1993, sculptor Brent Day Woodman. "It's bringing a small circus tent and

is playing her own stop-animation videos," Puttara describes. It's with her sculpture, these baroque-themed figurative forms. They interact and have this kind of mystical game."

Another fellow glass artist, Robin Rogers, works with Puttara at the Chrysler Museum. She is bringing "a large disco ball, four feet in diameter." Puttara says that has "an effect in it that you can look through — like a massive helmet." It's not clear what this experience is meant to offer.

Other participating artists contributing sculpture and installation are Kristi Tolents and Kathy Little of Virginia and Ben Wright of Brooklyn.

Puttara's contribution, however, might assuage your guilt, somehow, given etc. of that's what it needed. Along with David glass artist **ANDREW KALL** who she says is "bringing a [probable] furnace filled with molten glass." Puttara intends to execute something she calls "a solid emotion."

"I invite the public to come and

gnastic lyrics with such tenderness and reverence that it would not be unfair to call it "wide eyed" or "fuzzy" — at times, it's frustratingly apocryphal. Guarnaccia's *universe* is a bit funny, as well, but actually uses that apocryphal as a strength. This is a work of art, not an academic paper, and it's intended to inspire reflection and contemplation on subjects so vast that they defy comprehension. The oratorio, though directly inspired by the philosophies and stories of many and varied religious faiths, is anything but preachy. Instead, it relies on ecological metaphors and soaring harmonies, themselves suggestive of interconnectiveness.

At the same time, a satisfyingly scientific superstructure supports the piece's spirituality. Guarnaccia's writings about the *Everget Universe Oratorio* suggest that the work's godfather is Pierre Teilhard de Chardin (1881-1955), a philosopher and priest who laid Jesuit philosophy cosmology and evolutionary theory. Teilhard's concepts bubble nest on tables and irons in the composer's home, and Guarnaccia is quite clear on the significance of science to his own work. "The science is what links everyone on the planet," he says.

Inside their emotions in mother glass," she says. "They can whisper or scream into a bubble, and it expands [the glass]." Then participants will break the glass, containing their emotions. "It's very cathartic," Potter assures.

Whoever the experience, this is not your traditional glassblowing situation. "My mission is to make contemporary work understandable to the public — accessible and interactive," says Potter. "And it will bring a whole new element to this great art. Glass is pushing on."

PAMELA POLSTON

GRAND POINT MEED

Charlotte Potter and friends bring installation and interactive art to Grand Point North this Friday and Saturday, September 14 and 15, at the Burlington Waterfront. grandpointnorth.com, grandpointnorth.com

"I'm not talking about something mystical." The composer is just as likely to consider chess theory as is the notion of ecological consciousness.

Collet *Caroline Cameron*, of the "earth-music"-focused Paul Winter Consort, will also participate in Sunday's event, with a solo performance preceding the oratorio. But the event is not solely a musical experience. The performance at the Breeding Barn also incorporates a visual component: a painting series called "Endless Spring" by *Cameron Davis*, a University of Vermont art professor and painter whose works explicitly address ecological consciousness in ways similar to Guarnaccia's.

Davis, Guarnaccia and Guarnaccia's wife, Paula, contribute the "creative team" for the project, on which they have been collaborating for three years. "[It was] about like we were a small study group," Davis says, "exploring readings — pertaining to the idea that there is a collective need for humanity to wake up if we are to create a flourishing future for Earth, humans and the more-than-human world."

Ultimately if there is a "message" in the work (to term Guarnaccia is reluctant to use), it relates to the personal and ecological obligations imposed on humanized by the universal interconnectiveness that is central to the oratorio. Guarnaccia humbly professes apocryphal about the workings of the universe, something he hopes will come through in the piece's words and music.

"What the universe, or life — and, if you're from one of the great traditions, you might say God — is asking from us is participation, really being involved," Guarnaccia says. He explicitly and unapologetically draws parallels between the complexity of such artworks as Beethoven's Ninth Symphony and that of the universe — specifically the idea that both the symphony and the universe are so vastly complex that, no matter how much you think you know about either, you'll never really know it all. ☐

INFO

Everget Universe Oratorio and by Sam Bushnell, with *Everget Universe Oratorio* by Sam Bushnell, September 15, 3 to 5 p.m. at the Breeding Barn, 1000 10th St. 802-660-4008, cameron.com

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Eggs-perienced Seekers Find Artful Sculptures Around Vermont

BY JULIA SHIPLEY

VERMONT FINDERS KEEPERS — a phrase that is part art, part scavenger hunt — is the brainchild of Morrisville resident **NATHAN MAILHOTTE**, 47. In his home workshop, which is more tool room than atelier, he turns ordinary eggs into intricate art objects. But that's not all; Mailhotte hides the sculpted eggs around Vermont and posts clues to their whereabouts on his Facebook page. Anyone who finds an egg is allowed to keep it.

Mailhotte, who works at Rutland Mountain Farm in Morrisville, launched Vermont Finders Keepers last September. He says the hunt idea came to him at Easter time, when all those kids were out seeking for treasures. His expertise in creating lace designs on eggshells, however, has been developing since he first bought a PenGerm tool about 15 years ago. Invented by a dentist, the cutting and engraving device enables Mailhotte to "show" on and etch hollowed-out chicken, goose, and ostrich eggs that he lays out.

Because of the fine particulate dust the PenGerm generates, Mailhotte has built a transparent box around the tool and equipped it with a respirating filter. During a recent visit to his studio, he demonstrates by slipping his arms into the two arm sockets and operating the instrument much like a box, holding it like a pen as he traces pre-specified designs on a goose egg.

Powered by an air compressor, the PenGerm emits a high-pitched whine, increasingly reminiscent of a dentist's drill, as the bit spins at 300,000 rpm. Even with the constant yowling, the room begins to smell bacon and pepper. After he achieves the design he wants,



Photo by Jeffery M. Smith



Kathy Mailhotte with an ostrich egg

MAILHOTTE DISCOVERED THAT EGG HUNTERS WILL GO OUT IN JUST ABOUT ANY WEATHER CONDITION — EVEN AT 10 BELOW ZERO — AND WILL DRIVE UPWARD OF 100 MILES TO FIND A PRIZE EGG.

Mailhotte brushes the dust from the egg, sometimes he colors it with colorful spray paint. From start to finish, creating an illustrated egg takes one to two hours.

Mailhotte began hiding his eggshell creations and posting clues for finders in September 2012. Since then, he's been stashing as many as five eggs a week in every county in Vermont except Bennington and Windham. Some of his eggs have been found near the Fisher Covered Railroad Bridge in Waterbury, on top of Mt. Elmore and along the Stowe Recreation Path. He's discovered that egg hunters will go out in just about any weather condition — even at 10 below zero — and drive upward of 100 miles to find a prize egg.

At his day job, Mailhotte is a sales manager for Rutland, one of Vermont's biggest apron and sugar distributors. Despite his obvious egg sculpting skills, he admits he doesn't know anything

about art. "For instance, I see a Jackson Pollock and think, 'Are you kidding me?'" he says. But he hopes his finders are proud to own his creations. "I don't know if they're going to be worth anything in the future," he adds.

In case they are, Mailhotte offers a certificate of authenticity — at a price ranging from \$50 to \$150, depending on the egg — which includes his signature, the date and even a thumbprint so that "people can prove it's what it is."

Now that this modern-day Rube Goldberg has reached his one year mark of egg laying, his Facebook page is filled with smiling people holding artful eggs. Mailhotte estimates his followers have found and kept about 250 eggs in total.

To celebrate, he's donated a luncheon for the keepers of the prodigious egg. On September 13, the **ART HOUSE** in Craftsbury Common will host an evening exhibition and reception for the victorious finders, at which the

luncheon waiters and the curators are also welcome. Many of the finders' eggs will remain on display at the Art House over the weekend.

What pleases Mailhotte most, he says, is that he can give his followers an experience and not just an ordinary commercial transaction. Instead of buying the eggs at a store, finders acquire a story, a memory of the hunt. "You have to participate," he explains. Attendees of Saturday's gathering should expect an eggs extravaganza of beautiful keepers and the stories behind the searches. ☺

INFO

Vermont Finders Keepers gathering will be at the Art House in Craftsbury Common. Some of the eggs will remain on display Saturday and Sunday September 14 and 15 at 10 a.m. to 3 p.m. www.arthouse.com, facebook.com/vermontfinderskeepers



A finished egg carved by Nathan Mailhotte

Photo by Jeffery M. Smith



In Burlington, Aspiring Strings Players Get a Head Start ... After School

BY AMY LILLY

Every year about this time, violin teacher **RAEHL KEYSER** starts recruiting new violins, viola and cello players from the ranks of Burlington School Districts fourth and fifth graders. She sends parents a letter informing them that every child can take a weekly, hour-long group lesson as one of those instruments after school, regardless of the family's ability to pay. When needed, the letter explains, instruments are provided free.

Taylor runs the BSD's after-school strings program, which has provided strings instruction at each of the district's elementary schools for the past 12 years. The showcasing operation receives little recognition — Taylor doesn't even have a BSD email address. But year after year it has provided families with access to an area of the arts that usually requires significant financial outlay.

"With sports, it's relatively easy to try something out, but with music, it's typically private lesson" — plus the cost of renting or buying an instrument — notes **ALICE STRONG**, mother of after-school-strings graduate **ASHA CASE**. Case started playing violin in the program as a Champlain Elementary School fourth grader and continues to play in a seventh grader at Edwards Middle School. The after-school program, **STRINGS** says, was "a really accessible way" for her daughter to try out something she wasn't yet sure of liking.

Case qualified to be loaned a violin while in the program because she receives free or reduced lunch. Taylor estimates that about half of the program's 90-odd yearly participants receive loaned instruments from a collection owned by the district. (Parents of the rest rent from **SALES-PIRE** in Bethel or the **BURLINGTON VIOLIN SHOP**.) Children who are given loans sign an agreement to take care of the instrument, but after what's theirs to take home and practice as for the year.

The BSD after-school strings program fits a significant gap. Aside from the newly launched one (Old North End) strings-in-school program for all fourth and fifth graders at the Integrated Arts Academy at 110 Wheeler, it is the only way for elementary students to gain access to strings playing. Otherwise, students would have to wait until sixth

grade. The district's two middle schools and high school offer orchestras and in-school lessons.

Strings instruction in public school used to be as standard as band and choir, and it still is in some states. According to Taylor, the Burlington school district had a full orchestra program until budget cuts led to its being dropped around 1990. **ACADEMICS FOR THE FUTURE** — the precursor to the **NORTHWEST YOUTH ORCHESTRA ASSOCIATION** — launched the after-school program in 1991 to fill the void, and Taylor began teaching in it the following year.

school's former orchestra teacher, **RAEHL KEYSER**.

Private schools generally fare better, of course. At third graders at the Walden School in Shelburne are started on a string instrument. But annual tuition there is \$10,000.

Keiser, who is also a private violin teacher with a studio in her Winooski home, just started her third year with Edwards' after-school strings program. "The whole thing with the Burlington School District is that they really want to offer the program to everybody," she enthuses. "I think it's amazing they offer it."

GOLDBERG, now 25, first tried her violin chops as a G.E. Smith fourth grader in the program. She recalls, "They came into our school with instruments and it sounded super cool, and I went home and said, 'Mom, I want to play violin.'" Now Goldberg is a violin teacher with a private studio in Brooklyn.

"What's cool is that the instruments were free," continues Goldberg, whose mother was the singer-songwriter Rachel Bonner. "My parents were artists, and they didn't have any money."

After college, Goldberg returned to teach in the program at Edwards,

IT'S SO GREAT TO SEE THE EXPRESSION ON A KID'S FACE WHEN THEY GET A NOTE RIGHT.

RAEHL KEYSER



PERFORMING ARTS

Raehl Keiser with students' father, Edward Stronach, and mother, Alice Strong.

Aside from running the program, Taylor is the after-school teacher at Champlain Elementary. The others are **ANNE WATSON**, at G.E. Smith and Flynn, **LEIGH BORDOW**, at IAA, **HOLLY THOMAS** at the Sustainability Learning at Lawrence, Barnes, and **RAEHL KEYSER** at Edwards.

Among Chittenden County school districts, only Essex has maintained a strings program for its elementary-through-high-school students over the past couple of decades. None of the four K-8 feeder schools for Central Valley Union High School — Shelburne, Charlotte, Hinesburg, and Williston — has a strings program. Faced with budget cuts, CVU ended its orchestra programs last year, according to the

Plus, Keiser adds, teaching young string players has its own rewards. "It's so great to see the expression on a kid's face when they get a note right," she says.

MICHAEL BORDOW, who teaches all six schools' clubs at Edwards, agrees that teaching beginners is rewarding. "I love making sure they can understand and do the smallest things," he says. "These are really difficult instruments to begin with, and there's no sense in barking them along."

Talbot is also the orchestra teacher at both middle schools and says "the majority" of his after-school students — there were 100 last year — join the orchestra in sixth grade.

Many go on to play for years. **EDWARDS**

Wheeler and Barnes. After only two years of living in New York City, she launched a similar strings program for pre-kindergarten-through-second graders at the local P.S. 36 in Brooklyn.

"A lot of these kids would, like, never get a chance to play a string instrument," Goldberg comments.

The observation would sound familiar to Taylor and her crew of strings teachers who have kept the BSD after-school program going strong. **Q**

INFO

The after-school strings program is open to children in the Burlington School District entering in fourth grade. There is no online website. For more info contact your child's school.

AMY LILLY

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Dear Cecil,

If there had never been a dinosaur extinction due to a meteor strike, would human life have evolved into what it is today? Clearly the meteor that struck Earth had an enormous impact and changed the course of evolution, but is there anything to indicate human lineage development before or after the little big bang?

Well, I'll tell you one thing: They'd have to take the "The Flintstones" out of the cartoon section and make it as reality TV.

Beyond that we get into some pretty woolly speculation: We're trying to guess hypothetical planetary-level changes over millions of years, when we aren't really sure what actually did happen. Never fear, this is the Straight Dope. Woolly speculation is what we do.

What we're talking about is a massive extinction of nonmammal life about 65 million years ago called the Cretaceous-Paleogene extinction, or the K-Pg event. More than 70 percent of all animal species were wiped out, including K-Pg the fifth-worst extinction in history. But at least we're talking loss of species here, not necessarily numbers of individual critters. During an extinction, the species that perish are those that can't adapt, leaving the planet to those that can.

No question, something went horribly wrong on Earth around the time of K-Pg. The scientific consensus is that a major asteroid or comet strike occurred, but evidence abounds of multiple extinctions, perhaps additional strikes or massive volcanic eruptions. One possibility is that our planet passed through a field of space debris, another is that it's much larger object



Illustration by [illegible]

with a long orbital period broke into pieces, several of which crashed into Earth during a relatively short span of geologic time.

The point is, the idea that a single comet collision threw up huge clouds of debris that took everything on the planet in way too simple. Dinosaur demise theories were happening for as much as a million years prior to the K-Pg event, including huge drops in sea level, abrupt warmings and sea major global recesses. One ice age reduced average global temperature by more than 14 degrees Fahrenheit less than 100,000 years before K-Pg.

Well, there's no disputing the dinosaurs, large marine reptiles, and dinosaurs (except pterosaurs) were wiped out during K-Pg. Up to 15 percent of all marine families were killed off, although 80 to 90 percent of bivalves and other fish survived. Turtle cravettes, lizards and snakes survived, and amphibians were

largely untouched. In North America up to 57 percent of plant species disappeared, and some parts of the globe saw a 90-percent loss.

Mammals had co-existed with dinosaurs for quite a while prior to K-Pg, but after it many species, notably placental mammals, exploded in significance. Previously mammals had been relatively small, due undoubtedly to competition from dinosaurs. Over the next 35 million years, with their competition out of the game, mammals increased dramatically in size.

And why not? In some ways it was a golden age. The Eocene epoch, beginning roughly 56 million years ago, saw a rise in global temperatures and the spread of vegetation, covering the earth in forest. Atmospheric oxygen levels increased significantly, peaking at about 35 million years ago. Land area increased, providing more habitat. And mammal size increased too, culminating circa 30 million years ago with the indricotherium, the largest land mammal known, 10 feet tall at the shoulder and weighing 30 tons, a ridiculous a rhino crossed with an okapi, but bigger than a one-car garage.

But here's the thing: Having attained that size, mammals then crashed back somewhat, becoming smaller on average. Why? Probably because the environment became harsher and more variable. The Miocene epoch, ranging from 23.5 million

to 5.3 million years ago, was markedly cooler than previous eras, with more distinct seasons. This was followed by the even colder period that began 27 million years ago. After North and South America joined, narrowing the Gulf Stream and global precipitation, the Earth's cold hit its steepest, resulting in more than 20 ice ages.

These changes probably doomed dinosaurs regardless. Mammals, being warm-blooded, were far better equipped to survive the cold, and their more efficient jaws made it easier to chew and extract energy from limited resources. Placental mammals had further advantages — extra nurturing in the womb allowed more advanced physical features to develop.

So chances are the world wouldn't look much different today had the K-Pg event never happened. That's disappointing. I know — childhood dreams of a pet dinosaur someone the land. We can of course stubbornly declare that dinosaurs would have perished somehow and conjure up scenarios where bipedal apes in warm climates compete with fast, small, omnivorous dinosaurs.

My heart isn't in it, though. As it is, human hunters wiped out numerous species bigger, stronger and faster than themselves, chances are we'll have done the same to dinosaurs if we had lasted long enough to become our prey.

Still, it's not just wrong. It's one thing to adapt to climate change when it's spread over thousands of millennia. We'll see how well we manage when it happens in 50 years.

INFO

For everything you need to get us right? Visit Adams on Twitter the Straight Dope are on Facebook and a Facebook page for Cecil Adams. Reader: E. C. Adams, Chicago, IL, 1950s. cead@straightdope.com



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WHISKEY TANGO FOXTROT

We just had to ask...

What's the story behind the "sacred" bricks of Norwich University?

BY JACQUES E. DAY

Norwich University is designed for marching, set snugly in a valley in the village of Northfield with an elaborate network of walkways and cascading steps. And with roughly 2,800 undergraduates — the majority in the Corps of Cadets — the pavement takes a healthy pounding.

But there is one spot on campus where no regulation footwear is ever supposed to tread. At the Kreitzberg Library entrance, the pavement is tiled with a diamond-shaped arrangement of red clay bricks. In its center, a concrete square reads "NU" while columns — and even some faculty — often pass directly over the bricks, unaware that students step around them.

Why? I wondered. What's so special about these bricks?

I went to see Gary Lord, a Charles A. Dana professor of history and resident campus historian. He told a tale that began nearly 200 years ago, in 1802, when Capt. Alden Partridge founded the school that would become Norwich University in Northfield, Vt. Those bricks, Lord said, were part of the Old South Barracks. When a fire destroyed the building in 1866, the school moved to Northfield. The bricks didn't follow — yet.

My next stop was the Kreitzberg Library.

There, I met with Clarke Heywood, a 2012 NU graduate who majored in history and secondary education and now consults for the Norwich Virtual History Project. "When I was a prospective student," he was told not to step on the bricks because they were from the Old



South Barracks," he said. Freshmen in the Corps of Cadets — rookies — are also taught to avoid the bricks during orientation, at Rank Week.

"Norwich has a tradition to self-perpetuate rookies," Heywood said. "A rookie will tell his rookie, 'Do not step on the bricks, or the clock will fall on your head, or you'll turn to dust.' At least the reduced traffic on the bricks helps preserve them," Heywood observed.

I spent the next few hours reading up on NU history, then met Cadet Maj. Arlie Eaton at the History entrance. Eaton is a 20-year-old senior who serves as the Corps of Cadets public affairs officer and is the head editor of the *Norwich Observer*.

Passing rocks grunted and tilted him: "Ma'am! Good afternoon, ma'am!" They moved in single file, roughly 30 inches apart. And, sure enough, about one foot off the door, each rock stopped, turned diagonally to the right, went a few paces, turned diagonally to the left, went a few more paces, found the door and entered the library.

Another rock barred by, did the greet-and-salute and stepped over — but not on — the bricks. Eaton called out, "Don't step over the bricks!" He froze.

Books are supposed to "square" around the bricks, said Eaton, smiling a little. I recalled something he'd told me

earlier: "You don't really learn about [the bricks] until you almost step on them."

Eaton added that Partridge also figures in the lore and tradition. A statue of the school founder faces the library entrance, "watching to see if you'll step on his bricks," she said.

Lord, who doesn't buy into the legends, focuses on the practical. The bricks are difficult. He said he has heard students say they don't step on the bricks out of respect for those who died in the 1866 fire. The problem with that story: "No one died in the 1866 fire," Lord said.

The story of how the bricks came to the present-day Norwich campus is nearly as dramatic as the legends they spawned. Lord connected me with alumnae Daniel Briggs, co-leader at the Hotel Coolidge in White River Junction.

In the late 1930s, Briggs was driving past the site of the old NU campus when he noticed work under way and stopped for a look. Construction was seen to start on the Marion Cross Elementary School. Briggs said he was "amused" to see that the work had unearthed the remains of Old South Barracks. "Bricks were everywhere."

The story continues with retired Lt. Col. Nicholas Collins, NU class of 1933, who led the excavation. I called Collins at his Hanover, N.H., home. He told me he'd learned to the site that day

and grasped the urgency. In a few days, crews were going to pour concrete over history. He got authorization from the school board to enter the site, and the foreman offered to loan some bricks with a bulldozer.

Collins, his wife, Elaine, class of '34 alumnae Lisa Fleishman, and his wife, Betty, worked into the night. "We dug, cleaned up, stored, put in my trailer and in the back of my jeep 2234 bricks," Collins told me.

Days later, a load of bricks was placed in storage in the NU campus near today's Show Outdoor Center. When the Kreitzberg Library was completed in 1993, the now-venerated brick formation was placed there; a three capsule north bench. Other bricks can be found on the university's Sedgwick Museum and History Center. Some are still in storage on the campus grounds.

Two days after I spoke with Collins, he traveled up from Hanover to meet me in person. We talked for a while inside the library, then walked out to the entrance, where he watched today's cadets square around the bricks of the Old South Barracks. ☺

INFO

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Welcome to Our State! Now Go Home

During west on Maine's State Route 12, I was in a sweet mood. Paul and I had spent the week on the coast bicycling, cycling and swimming. Now, lulled on the rack, across my ears, I wore no heavy. I still felt the toll of the sun in my body.

Then a car pulled around and passed me—a sedan piloted by salt and age. Maine plates. An arm emerged from the window, a flat and an extended third finger.

Yep, I thought, somebody hates the tourists.

City people hate the tourists, when they consider rubes. Country people hate the tourists, because they treat the rubes like rubes.

In the country, the tourists drive the back roads at 30 miles an hour photographing cows. In the city they waylay bus drivers with questions and bump into pedestrians as they gaze at the tall buildings.

People on vacation can also be inebriated, glib and demanding.

But tourists are indispensable to many economies. A study for the Agency of Commerce and Community Development found that tourists in Vermont in 2001 spent \$4.7 billion on B&Bs, billion miles and Hoboken once lands, plus \$274.5 million in taxes. Limited summer people pay property taxes, which help finance schools and local services. Tourism is Maine's big gear industry, accounting for at least six in eight jobs according to the Maine State Planning Office.



In other words, for the same reasons you hate them, you'd better love them.

In the country, that means acting friendly. The geography or the weather may be forbidding, but the people must be warm. Nobody expects a New Yorker or a Russian to be warm. In fact, endearing alone from a wary visitor or shopkeeper is the urban equivalent of firing a hard cliché or a blizzard—part of the heroic misadventure of travel.

But at University of Vermont historian Deane Blevins noted on Vermont

Public Radio's "Vermont Railroad" recently, kindness has long been part of the state's brand. In the 1850s, when the U.S. was rapidly industrializing, Vermont started selling itself as postcard land to flustered city dwellers. At the same time, warblers were persuading farmers to welcome the city folk—a profitable crop! The rough-and-tumble Vermonters wasn't going to bring in the bucks.

Of course, smiling and coddling are part of every service job, from waiting

to retail clerking. The sociologist Arlie Hochschild calls it "emotion work." But "hospitality" suggests more. It's one of the last jobs I can also think of befriending and show stirring that need civility. Service goes beyond generosity to selfless next, beyond patience to gratitude for the gifts the customer is bestowing—for the customer's very existence.

It's the same maximality that rewards "job creators" with tax breaks.

In a tourism-dependent economy, moreover, hospitality isn't required only of hospitable workers. Every resident is expected to put up a welcome sign.

In the past, the adjustment wasn't all in one direction. "When in Rome," was the rule of travel. In Montana you didn't ask for the New York Times. The French didn't speak English.

But, I've noticed lately, that expectations in sleeping. No matter how "exotic" the locale, visitors want it to be just like home. Our Maine landlady's daughter manages vacation properties. Recently, she said, must have internet access; they "complain about the counterparty."

Wanting other places to be just like home has the effect of making them just like each other. In the cottage we rented (no internet) were stacks of Maine and Maine Hares + Dangle magazines, go-go glasses covering spectacular restored furnishings and moderate gardens, fine arts and food. Every place features as authentic this or a loombox that—pieces of a gentrified, stylized Real

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Moose whose "authenticity" is strikingly similar to the marketed "authenticity" of Santa Fe, Helsinki or Greenwich, Vt.

It's an upscale version of the handy book tourist discover, the same everywhere but far the slogan on the T-shirts and the species of stuffed animal.

When I mentioned to our landlady that the magazines made me miss the old Maine, she was philosophical. She can't find of those pushy markers or the house prices that gentrification believes ever higher, she said. It's a shame hobnobbers feel compelled to sell their homes and move further inland. But hobnobbers won't fetch much these days, she said, and people have to get by. Her daughter depends on these same forces for her living.

I realized I was nostalgic for another "real" Maine that wasn't so hot for the real Mainers. In the 1960s my parents bought a house and 10 recent acres for \$4,000. The whole state, not just its island portions, was poor in those days. That poverty beautified my family.

When VPR's Jane Lindholm asked trend watcher Kirk Paulsen if it's problematic when the brand doesn't quite match the reality, he laughed. "That's pretty much what marketing is," he said. Sometimes the discrepancy can jar, as when visitors move permanently to the places where they vacation and expect the brand, only to encounter the reality: sticky masses, bottle-shooting neighbors or contentious politics.

But visitors can change the reality to resemble the brand, too, and not just with fancy restaurants and shops. At Lyndon State College historian

Paul Smith pointed out on "Vermont Killians," the main places may subscribe to the trademarked values — or those marketed as traditional — were passionately that do the natives. To maintain the state's "pristine" naturalness, for instance, '70s back-to-the-landers instituted environmental regulation. This is a good thing, but not every local appreciates it.

Tourist economies are dependency economies. Dependency requires accommodation, and accommodation takes a toll. That's why it's interesting that Vermont is starting sectors, such as value-added agriculture, that decrease the state's dependency on tourism while incidentally enhancing its appeal to tourists.

In the meantime, marketers may be doing more accommodation than

advice. This year Maine unveiled a new brand, "originality," described Maine's Office of Tourism 2015 marketing plan as the "quantum leap" of the Maine attitude — the quirky, unusual, one-of-a-kind, offbeat, original things found only in Maine.

Might the branders be appropriating that of Maine groans, now exacerbated by what tourism is doing to their state?

That "top yours" from the driver on I-9 was a bit of a buzzkill, true. But I don't blame the guy. Come to think of it, I kind of admire him. His was a gesture of resistance to commerce, a refusal to be lured. ☐

INFO

This page includes monthly column by JAMES LINDHOLM. Not a columnist on this page? Contact news@mainemagazine.com.

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Show Time!

The Performing Arts Preview 2013-2014

September is a bittersweet month of endings and beginnings. If we're bummed to say good-bye to gardens, beaches and the indolent days of summer, there's still a fraction of anticipation for what lies ahead. For some of us, that means going back to school. For sporty types, it means looking forward to gliding down the slopes. For theatergoers, it's time to buy tickets for the performing arts season in upstate.

Every August, the arts staff at Seven Days scans the schedules that pour in from the area's arts presenting organizations, eager to find out what's coming whose. We choose a baller's dance to spotlight, each representing a particular genre, not preferred from venues around the state — plus, of course, our neighbors in New Hampshire, the Hopkins Center for the Arts in Dartmouth College. (Views noted are for adult tickets and do not reflect student, senior citizens or subscriber discounts.)

While it's not possible to tell you about every show in this issue, we're providing an "if you like this, try that" idea, akin to each spotlight. If you're determined to experience every Broadway musical, string quartet, standup comic or whatever, these lists will help you plan your entertainment schedule — and budget. You're welcome.

This year, we're adding a piece of fan new technology to the Performing Arts Preview magazine, making this page 5 for instructions on how to download the Layer app — for free — and use it to make the artists in these photos perform before your very eyes. It's awesome, we promise.

In September we also like to check in with some of the region's artistic directors to talk about what's trending, what's challenging in the business of booking entertainment and what they're most excited about this season. These interviews can be found in the web version of this feature.

For now, on to the shows.

DANIELA POLSTON

KYLE ABRAHAM/ ABRAHAM.IN.MOTION



The hip-hop culture of the 1970s has influenced Kyle Abraham's choreography just as much as his love of performing in solo pieces and the vibrant arts his father and his company, Abraham in Motion, share from across disciplines and cultures in their lives. Hence, dance is his definitive language.

Abraham, who also wrote the 2012 Jacobus Pillow Dance Award and a 2012 Jerome Award, explores frequent social and cultural history in "Movement," but, Abraham reimagines the 1931 film *Do It for the Money* as a dance piece set in the inner city of South Los Angeles that takes place in historically black neighborhoods in Pittsburgh in the 1930s. Those neighborhoods thrived with tightly packed businesses and a vibrant jazz scene — the Fitzgerald and Duke Ellington performed at local theaters, and those parts of the city were played with dilapidated buildings, gang violence and cock fights.

"I've focused on investigating the state of Black America," Abraham writes on his website. The act, he "reimagines it, simple — a dance that tells a story about a chosen one. The scene is diverse, from black to Hispanic, mental sound to recorded programs. And the choreography explores themes of violence, love, male bonding, emotion, and physical and emotional pain in various ways." Abraham's dance has been in the streets and still retains that improvisational look, unlike the Pittsburgh Post-Gazette earlier this year.

November 29, 8 p.m. at Flynn Huestage \$62-94

MEGAN JAMES

IF YOU LIKE THIS, TRY THESE

Black Heists Dance Group September 27 to 30, 7 p.m. at Moore Theater
Hopkins Center \$25-40; and February 19, 7:30 p.m. at Flynn Huestage
\$30-50

Catherine Coleman-Hughes October 12 and 13, 8 p.m. at University Center
for the Arts/Grove Theater, Middlebury College, \$28

Step Afrika! November 1, 8 p.m. at Flynn Huestage \$22-38

Bill F. JONES/Arnie Zane Dance Company January 2 and 3 p.m. at
Moore Theater/Hopkins Center \$25-50

Robert Huxley State Ballet Theatre of Alaska: Sleeping Beauty
February 1, 7 p.m. at Spauldine Park \$54/25

Shirley February 16, 7:30 p.m. at Portsmouth Theatre
\$29-50-69-99

Lucky Pluck "Circles" March 22, 8 p.m. at Flynn
Huestage \$22-38

David Galloway March 26 and 27, 7 p.m. at Moore Theater
Hopkins Center \$25-40

Phyllis May 2, 8 p.m. at Flynn Huestage
\$22-50



It's the delectable, snappy songs! Only one show can give you the thrill of singing along to the theme song for America's very first gold winners... and doing it three days before Halloween. That's the nationally touring production of the Broadway musical that made Charles Addams' classic cartoons a rock star, with music and lyrics by Andrew Lloyd Webber and Marshall Brainerd, and Book 11 re-

Swiss Gossard and Andy Perloff — originally introduced on Wednesday Night Live and later *Newsies* — take the stage at all their glory, surrounded by their now-extended family. But their daughter Wednesday has a problem. She's taken for a boy from a nice, normal household. His parents are coming for dinner and the implication has led to awkward behavior — namely, no talking.

journeyed on the Great White Way in 2008, but audiences flock to the musical, making it the more "critic-proof" month," wrote the *New York Times*. The producers also report a heightened demand for strong song and dance — the Addamses have the razz-dazzle moves, like "ugar mugar" and "the death-dance!" — and razzle-dazzle black humor.

In short, it's the perfect evening for young and old fans who want to watch *Mad Max* with his crew, out there on "Vineyard" Wednesday before he leads his brother Shogun and Uncle Rourke across the moon. The Apple's Daily News summed up the evening production: "Having a pretty good party at Apple's [sic] today. Make it Mad Max!"

October 28 7:30 p.m. at Flynn-Hawthorne 535-70
February 3 7 p.m. at Paramount Theatre 546-55 58-59

HÁRDIÐ HÁRDIÐSON

Lyric Theatre Company: Joseph and the Amazing Technicolor Dreamcoat November 14 and 15 7:30 p.m., November 16, 2 and 7:30 p.m., November 17 2 and 7:30 p.m., November 18 2 and 7:30 p.m., at Myer's MainStage, \$21-35.

Hump 10: Broadway National Tour January 24, 8 p.m., St. Peter's
Middletown, \$50-70

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Field Station: March 1 8 p.m. at FigueiraChape (\$68.65)
University of Illinois Department of Entomology

March 13 to 16 and 20 to 22, 7:30 p.m., March 15 and 21, 2 p.m.

sc.hogan.tyler@tiscali.co.uk
 Man of La Mancha: Broadway National Tour March 20 7:30pm
 sc.hogan.mondrags@tiscali.co.uk

Nine months later a long time for an expectant father to wonder if he's ready to struggle with a 10-lb-long newborn. In Mike Bonilla Joseph's May 1997 "Innards" *Wired* column, first a young man proudly tells his unborn child he understands his ambivalence: "Please realize that a brother be no less stressed too. I understand too."

Joseph is widely acclaimed as a spoken word poet and playwright. And Theatre May was named him one of America's Top Young Innovators in the Arts and Sciences in 2007. The Oakland, Calif., poet wrote the first version of *Word Games* (Fitch's decade ago epic "birth story" for his young son). It evolved from a monologue into an explosive play that left the young man's body "sped the rhythm and volume the prophetic energy through dinner with the help of our DJ David Sanchez."

Among the charged looks the performers to make into poetry—sometimes angry, sometimes gentle, sometimes funny—are the images of what's called the "poor man's flag," markedly and the celebration of being young. Black kids in America. "You Will Survive the Night," one of the songs, stated and promises its audience: "But how can we stay around in such a world where we used to live with the mother?"

There are no easy answers in the physically demanding post-9/11 world of an employer's new. "I believe in art that rewards," Joseph told the *New York Times* in 2010. "His company will give you a chance to twist, fall during a rehearsal at Middlesbury College that includes master classes of acrobats, laserperformers, all the way...with close-up juggling...and an open-air world class in the middle."

September 29 and 30 8 p.m. at Wright Memorial Theatre at Middlebury College. \$6-80. Virtual Desktop, www.virtdesktop.com. September 30 8.30-11 a.m. 21 March of the Boston Middlebury Free

HARLOT HARRISON

Elaine Lipton + Mi Ochochre: Mi Place to Be September 25 and 27 5 p.m. at Hyattspace \$25
Riguer Oliver: Helen & Edgar October 22 and 23 7 p.m. at Warner-Bendley Theater Hopkins-Corner \$25
A Time Called Now November 1 7:30 and 10 p.m. at Dolbe-Corson-Grounds Hopkins-Corner \$20
Katie Tavares, March 21 7:30 p.m. Live Series at UVA Bell Hall \$22
Live! The Truth of the Unknown of the Unknown April 2 and 3 7:30 p.m. at Hyattspace \$25





VAN CLIBURN MEDALISTS

The planet Van Cliburn famous for winning the inaugural 1958 International Tchaikovsky Competition entrance at the age of 23, decided this year. For the first time in decades, he awarded several to present awards to the winners of the Van Cliburn International Piano Competition event started by arts patrons and administrator Cliburn himself and of Fort Worth, Texas, in 1961.

Chances are that the only two medalists who did not know him and his son, the year's winners of the gold silver and copper awards, respectively — will know him with the experience the Cliburn, which spans around every four years, is the most prestigious piano competition there, said wins \$25,000. And winners get the immortality granted by the award prize of an engraved and concert performance — one of which is at the University of Wisconsin-Madison Recital Hall as part of its Lane Series.

This year's winners are young as it appears that one is particularly to them from Italy is only 20, she is also one of the female winners. 70th competition year had a century never granted a medal of medalists.

It's a life and time opportunity to have received around competition, at which she has been an accomplished member, the three governments most prestigious scholarship at the age of 12, the Montreal International Music Competition at age 15, and the first pianist, a Texas, organized but telling home the medal was the Academy Award of Cliburn, the Cliburn and Medalists and the American Choir may be just about as talented but not apparently has the choir.

Seon-Chan, October 2, \$30, Recital Hall, February 1, \$30, Nadya Khendakova, April 25, \$18, at Lane Series at UWM Recital Hall, 7:30 p.m.

AMY LILLY

IF YOU LIKE THESE, TRY THESE

YIP Chuan-yi Also **Sven** performs with Huntington Ensemble, September 12, 7:30 p.m. at Sprague Park, \$25/30.

Imogen Cooper, October 10, 7 p.m. at Middleburg College, \$25.

Nancy Friedman, October 12, 7:30 p.m. at Chamber, \$20/30.

Benjamin Grosvenor, October 25, 7:30 p.m. at Middleburg College, \$25.

Sally Plinkas, November 13 (with Apple/Art Song Quartet), March 3 (solo), both 7 p.m. at Hopkins Center, \$21/22.

Jung-uk Kim, January 10, 3 p.m. at Middleburg College, \$25.

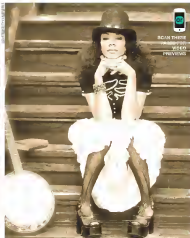
Simone Brumwell, January 18, 7:30 p.m. at Chamber, \$20/40.

Alexander Melnikov, February 23, 3 p.m. at Middleburg College, \$25.

Fredric Rzewski and **Anne Marie McCreath**, February 26, 7:30 p.m. Lane Series at UWM Recital Hall, \$25.

Frederic Lam, April 4, 4 p.m. at Middleburg College, \$25.

Colin Matthews, April 16, 7 p.m. at Hopkins Center, \$20/40.



MARTHA REDBONE

Lane Series director Natalie Stewart took one of the most beautiful women of the 2013 Golden Heart in New York City and "booked" her on the spot. "What the new and found" is a contemporary beautiful woman with a very beautiful voice, backed by a fine 1950s soul music, she's here. And when Redbone sings her song, "Wonderful and Beautiful" country blues to the words of William Blake.

This distinctive music of approach combined with Redbone's African American and Cherokee heritage makes her one of the most popular artists performing today. Her sound is a blend of the deepest roots of American music — Indian, African and English. The new, defined Performing Songwriter magazine editorially ranked "part, Willie Brothers part, and the Redbone part" as the greatest "more recently than any other Robert Christgau rated Redbone simply "a great artist" and even compared her to Bob Dylan as a hybrid.

The singer's most recent release, *The Garden of Love* — the Songs of William Blake, now produced by Jerry Gray, Cliburn founder John McCreath is inspired by her. While not Redbone's first album, it's widely considered a "follow-up" of her complex cultural influences and her personal journey.

Alongside her musical career, Redbone is involved in her indigenous issues and is a mentor and teacher for American Indian children, leading workshops on native music and playing traditional musical tools. She's a master of her culture and her music, and she's one who, unlike many, sounds like America.

October 11, 7:30 p.m. (one performance) at 6:30 p.m. Lane Series at UWM Recital Hall, \$25. May 1, 7 p.m. at Sprague Park, Huntington Ensemble, \$20-25.

FAMELA POLSTON

IF YOU LIKE THIS, TRY THESE

Caroline Wilson, September 28, 7 p.m. at Foster Hall, St. Johnsbury Academy (Stamford County Productions), \$30-35.

Allison Craddock and Shelby Lynne, September 28, 8 p.m. at Flynn MainStage, \$20-35.

Michael Hedges and **A Dedications to Nina Simone**, February 1, 8 p.m. at Flynn MainStage, \$25-40.

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Beautiful Ruin

Artists find inspiration in Burlington's derelict Moran Plant

BY MEGAN JAMES

From the outside, Burlington's Moran Plant is a hulking edifice, a decreed-off, industrial brick behemoth perched on the Lake Champlain waterfront like an overcast sky on stilts — as if lashed on a recent tour with Community and Economic Development Office director Peter Owens and Burlington painter Katherine Montstream — it's a grand cathedral of decay.

I had to sign a waiver to go in. The concrete floors are pockmarked with holes; it would be easy to break a leg. I had been warned about the raccoons. They've left the derelict power plant when it was decommissioned in 1966, but the critters have made a home there. As Owens arranged the pushlock on the plant's basement door at the start of our tour, Montstream quipped, "The raccoons changed the locks."

We stepped onto a catwalk-type mezzanine in the dark, disorienting basement. Below us, several feet of water covered the floor, making it difficult to tell where actual staircases began and ended. There were holes in the walls, airbrakes leading to more airbrakes and cars, half-submerged pillars.

"When you frame it with a camera, it's an abstractionist's dream everywhere you look," remarked Owens.

It's no wonder the Moran Plant has become a source of inspiration to Burlington artists. In a state practically drowning in incoherent landscapes, Moran's urban decay is electrifying. Over the past several months, at least two local artists have used it as a muse: Montstream and Sarah O'Donnell.

Montstream, whose paintings of the Moran interior are currently on view at Montstream Studio in downtown Burlington, first got inside the plant last February at a city-organized "Popap Moran" event designed to spark interest in the future of that neglected slice of waterfront.

Moran has been languishing for years. At one time, Owens said, there were plans to turn the space into a children's museum. Just last year, the mayor shot down a proposal to build ice-climbing walls inside. Arts organizations such as the Planning Museum and Burlington City Arts have long considered using the place. Nothing has ever passed out.

At the February event, Montstream recalled during our tour, a garage door at the back of Moran was rolled up to allow a truck inside the cavernous space, which was illuminated by a temporary light display. The beam cast incense-rising



How I Feel in Moran by Katherine Montstream



A Variable Light by Sarah O'Donnell

shadows on the plant's gummy interior. "It was interesting," she said.

Montstream approached Owens about arranging a full tour of the building. He was eager to start a dialogue about the plant's possibilities and agreed to take her and a few friends inside.

They went in at night. Montstream arrived with a milk pole to fend off raccoons. But the street fell in love instantly. "It was the intensity of scale and shape that affected me on the visceral level," she said. "I was in there to brainstorm, but I came out and just thought, I have to have a show about this."

After 25 years of painting scenes Vermont landscapes and reproducing them as prints and cards through her business, Montstream Studio, the artist had been itching for change. "I can take a risk now," she says. "I feel comfortable doing something that probably won't be popular with tourists."

Maybe not, but locals familiar with the plant are likely to be drawn in these paintings. Moran may be all craggy pipes and concrete floors, but Montstream's images pulse with color and life.

Peter Owens said he's interested in "chasing the script of failure and abandonment" about Moran. After all, failure is what decommissioned the plant was riddled as cutting-edge technology. "The design itself is an industrial structure was seen as quite forward-looking," Owens said. "It became an experimental prototype for second-day learning." After the tour, I tracked down Tom Carr, who was the plant's superintendent from 1944 to its decommissioning. "I'm the last survivor" and the 50-year-old.

When the plant was in operation, he recalled, "it was well kept up and relatively clean for a coal-burning facility."

In 1977 Carr was involved in shifting the plant to burning wood chips. "We realized that the life of the Moran station was coming to an end and for a variety of reasons, most of which were financial," he said. Burlington Electric Department couldn't afford to upgrade the plant to comply with more rigorous environmental standards, so its leaders planned a new facility, the McNeil Generating Station. But before ditching Moran, they'd use it as the prototype for a new generation method.

Nuclear energy was out of the question. Natural gas was viable, but only in the summer. And coal had become too expensive — plus the residents downriver worried about ill-effects considered burning garbage, to no avail.

So we sat around and scratched our heads," Carr recalled. "And in a blinding flash, we decided that there's enough waste in the state, maybe we could burn wood."

SCAN THIS PAGE TO SEE A SLIDESHOW OF MONTSTREAM PAINTINGS AND PHOTOS IN THE MORAN PLANT

Secrets and Lies

Book review: *Little Island* by Katharine Britton

BY THE AUTHOR

For the first half of *Zerk's Island*, Norwich author Katharine Tregonth's something second-memoir 64-year-old misadventure *Zerk's Island* is cryptic and confused — and we readers are confused right along with her. It all starts with a scene in which Grace, it turns out her dying mother, Joan, finds a faded 1937 photograph by her bedside. It shows Joan as a young girl, surrounded by two girls who look like Joan's sisters. Joan wants these people to be invited to her memorial service after she's gone — the only problem is that Grace has no idea who they are. She's spent her life thinking her mother was an only child.

As the novel gets under way, readers quickly learn that Joan is still the single most important person in her daughter's life, even after their brief time together has been dead for three months. Yet Grace spends most of the novel realizing that her mother's early life was kept secret from her.

Little Island is built on this kind of mystery. Grace's grown children, Jory, Roger and Tamar, make their way to the parents' inn on the coast of Maine for their grandmother's memorial, each carrying secrets, having secrets kept from them or, often, both. Illness uses first-person narration for Jory and close third for the rest of the characters, circling back and forth among them at least once in most chapters.

Living with these characters is like sitting through a family dinner with people you don't know well, all of them talking at once but none of them willing to tell you what's really going on. Their dialogue gives us lots of details of their seemingly idyllic existence on the island, earned for their family — the way

the sunlight glints off the rocks, the names of all the flowers, the places they picnicked on the nearby islands and the shipwreck stories they heard growing up. But they won't talk about anything that actually matters.

From time to time, the Littles mention a cataclysmic event from the past, but they refuse to reveal any details about it. It's because they can't. They have each, in various measures, been lying to themselves about that event, and most of the other important aspects of their lives, for the last 20 years.

It's a difficult job for a writer to populate an entire novel with people like this — confusing characters who are hard to get to know precisely because they don't know themselves all that well — but

Button succeeds at it. The novel begins from the point of view of Joy, Grant's daughter, as she recalls her own leaving the nest for college. Button builds tension from the first page, when Joy takes refuge from her stress and emotional pain by spontaneously cutting herself.

But then we meet Jay's sister, Tatum, who rattles that tension up several notches. Tatum is the sort of person we used to call "type A" — no verbal tic, self-absorbed and fixated on that the makes Jay look like the person of emotional health. She shows her true colors when her adorable mom www.8-year-olds.com

the room. — Tamar's husband provides most of the care, and she barely seems to know who they are. She's almost afraid to touch them.

Finally, there's Roger, Tamar's own, a longtime substance abuser and general loudmouth who serves as the mouth-

character. Reger seems to have no trouble believing his own *Sinfidi*. But that's the most of the *Lullaby*, the most loving and trusting. While his siblings deal the cry to the sea, he loves the place so much he dreams about taking it over one day. When Reger mentions the idea to his father, that during a quiet moment, he shoots it down quickly and silently. Reger has always been the sibling who let everybody down, but he's also the one they look to when things start to go wrong. They just hope he'll stay sober long enough to do some good.

We spend about half the novel moving through multiple shifts in time and point of view to get to know Grace, Gar and the grown Little children, peering through these characters' smoky screens to see who they really are. Britton's tight focus on the intimate details of interpersonal relationships makes the novel honest and restless, though the Latties may sometimes seem as unhelpful to readers as they do to their ever-compassionate mothers.

Barton's narration constantly plays up the tension, and the dialogue is machine-gun fire for what the characters don't say.

During the movie's first half there are pointed references to a car crash two decades earlier, but the details enter the story piecemeal and don't make much sense at first. It's only when we start to see these characters come apart from the stress of all their secrets that the story takes on and becomes clear.

Little blond's emotional chaos, in which the reader gets a glimpse of the women everyone's been keeping, takes place as it does in so many families — around the dinner table, when everyone is supposed to be discussing something else. That leads to an action-packed ending where all is resolved and new life. It takes a while getting there, but Boston makes it worth the wait. D



FROM LITTLE ISLAND

Joan had asked a little advice in the given circumstances. Grace wished her mother were here to guide and comfort her to address her mother's Kolobuck train on the west coast and then wish Joan mother in and out of her. Henry and Bill everything looked busy. But that was precisely the problem. Her mother could not be here to help give her own personal service.

The day her mother died, Grace found a mummie lobster in the drawer beside the bed. It contained what looked like a page torn from a diary and a photo each of her mother's quiet years, wandering, while housed with two other little girls. On the back of the photo, printed in pink, it said: "Gloria, not her mother, Nedwinton, Maine, 1906." Grace, July 1937. Grace could make out little of their surroundings. On the scrap of paper in her mother's handbag, tapping her foot, she thought, it said: "Grace is now, as always, not as well as she is."

Bruce
 Flanagan
 By the author of
Mean Streets

[illegible]

Since reviewed her mother's notes one last time, before carefully folding and returning it to her pocket. There she left the envelope, delivered just a week before its slated profile being: to wealthy contacts since signed leaving her mother had provided just a little more detail with her final written instructions.

WE SPEND ABOUT HALF THE NOVEL MOVING THROUGH MULTIPLE SHIFTS IN TIME AND POINT OF VIEW, PEERING THROUGH THESE CHARACTERS SMOKE-SCREENS TO SEE WHO THEY REALLY ARE.

INFO

1986. Edited by Katherine Briken. Berkeley: 328 pages. \$35. Katherine Briken reads from and signs LDB-A used on Thursday September 12. 7p.m. 20 Plaza a Plaza Burlington, 10th, 442-5362. pharmabooks@berkeley.edu

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Meatless Nights

Taste Test: Revolution Kitchen BY CORIN HIRSCH

It's a brave new world for vegetables. Though my own meat-free days were short-lived, I once subsisted on the plethora of veggie stir-fries and avocado sandwiches. Now, tattooed veggie Instagram photos of charred pan-fries and herb-roasted cauliflower such as Totan Ottolenghi have shown home cooks how to sprinkle loaded eggplant with pomegranate seeds and not miss flesh one bit.

It's amazing that Burlington, home to droves of hipsters and artisanal eaters, has been without a purely vegetarian restaurant for years — at least since the closure of *Organic Natural Foods* more than a decade ago and the brief reign in 2008 of *New Ethic Caffe* on North Street. Creative vegetarians and veggie fans can still be found at omnivore establishments such as *Stone Soup* and *Punchy Close Cafe*. But with *Revolution Cafe*, which opened downtown this summer, veggie veterans Peter and Debra Masel were to bring meatless cuisine back to the scene.

For 17 years, the Masels ran a cozy, colorful vegetarian restaurant (the cooked eatery, the cooked eatery) called *Luna* off in the Hudson Valley. When their daughter, a University of Vermont grad, chose to settle in Burlington, the Masels decided to head north, armed with a well-honed repertoire of vegetarian and vegan dishes. They landed a building on Center Street that has previously hosted an Army-Navy store, a bubble tea shop and a comedy club, and quickly established on its name physical assets.

The Masels oversaw the brick-walled, wood-floored venue with modern farm tables, sleek black chairs, industrial pendant lights, pots of foxtail bamboo and a frosted, garage-door style front wall. The effect is graceful, airy and serene, walking in for the first time felt like entering a food spa.



Seared cauliflower topped with pomegranate seeds

**THE SMELLS OF SEARING VEGETABLES
WIFTED FROM THE OPEN KITCHEN.
THESE WERE COMFORTING SCENTS FOR A HUNGRY, NERVOUS CARNIVORE**

Especially when the roasting heat came out from behind the swirling L-shaped bar, draped himself over a stool and confessed that there would be a short wait — so, would we like a drink?

The grunting was slightly theatrical, but beverages weren't an afterthought here; beer and wines are well represented. Lost Nation Brewing's floral Petit Ardennes, a Belgian-style ale, was

on tap, and the kitchen had whipped up a batch of coral-colored watermelon-mango sangria. A few wines from the bottle list, including a dry rose, were offered by the glass. Vegetarians could choose tart, unseasoned pomegranate seed tea or a lime spritzer.

A question that has gnawed at me since my restless days drifted into my mind as we waited: Do vegetarians need

to sear for love? Less technique, less flame, less texture? Vegetables and grains can become stunning dishes in the hands of an experienced chef, yet they can also turn into limp, sad mushes. At *Revolution*, the smells of searing vegetables and grains wafted from the open kitchen. These were comforting scents for a hungry, nervous carnivore — after all, seared foods can satisfy any kind of eater, cravily free or not.

Soon the results of all of this frying began arriving at our table in the form of small plates. Whiffy, pan-fried waffles (35), filled with silky tofu and dusted with black sesame seeds, were crisp and delicious, if a bit oily; they were black

PHOTOGRAPH BY MICHAEL GOODMAN

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SIDEdishes

BY COYD HIRSH & ALICE LEVITT



French Twist

CHOWING AT CAFE DE L'ESPRIT
After 25 years, the owners of
Café de l'Esprit in Chatham County's
most beloved fine-dining
restaurant are pulling up
stakes. **PATRICK AND CHRISTINE
GRANGETT** announced last
week on **Café de l'Esprit's**
Facebook page that they are
ready to call it quits.

That same day, Patrick
Grangnet told Steve Davis,
"We just want to take a little
bit of time — a much needed
break." He hopes to remain
open until October 12, for
one final Saturday service.
But Grangnet said he realizes
that, with his employees
seeking other jobs, he may
lack sufficient staff to find
his fins d'art long. His advice
if you want to taste his food
one last time, come as soon
as possible.

Grangnet and the couple
will remain in Vermont, and
his Facebook note indicates
they won't be able. "We are
turning over a new leaf, and
we are looking on to exciting
projects," Grangnet's answer
when asked whether those
renamed projects would be
food related was a curt "I
don't think so."

The chef was also
cautious about disclosing
the identity of the two new
owners who will reopen the
restaurant on October 24,
still as Café de l'Esprit. For
now, he was willing to say

only that one of the pair was
once his sous chef at the
restaurant. The Marlboro
town officials had received
no word of the sale at press
time.

Though he's not overly
nostalgic about his quarter
century of feeding Marlboro
valuable rare champagne
and exotic à la carte, Grangnet
said he's grateful for his time
running the restaurant. "It
was a good experience. We
are a little bit sad," he said.
"We made quite some friends
these years. It's tough for us
to call it quits."

— A. L.

Art of Eating

STUDYING HISTORY DEBTS
FOOD TO LIFE

We share important meals
with our families and friends,
obscure city menus, and even
photograph our food. But
what is the social value of
our fire and how we prepare
and serve it? Last spring,
UNIVERSITY OF VERMONT instruc-
tors **MARGARET TANDLER**
and **JENNIFER OGDEN**
posed that question to their
"Introduction to Museum
Studies" class.

The result is "Eat The
Social Life of Food," a
show that brings delicious
life to the Wilbur Ross
at Burlington's Fleming
Museum from September
17 to May 18. But, like
Cecilia Menster, visitors
should be warned that the

show features no edibles —
"Picture eating, but not for
being."

Tandler, an associate
professor of anthropology,
and Tandler, the Fleming's
manager of collections
and exhibitions, chose the
subject of the show and some
of its art ahead of time. The
Burlington College sophomores
in their class collect the
rest of the objects from the
Fleming's collection and
write the labels and other
show information.

"Food as used to be really
rich. We definitely wanted
to do a show that was very
much about people pend-
ing their own food practices,"
Tandler explains.

This fall, these same
students, now juniors, have
been working to bring the
show they created to fruition.
"It's been really great,"
says Christina Yu. "Usually
in a class, you just take the
class and you're done with it.



We had the idea, we saw the
process and we're seeing the
process kind of finished."

The items the students
curated cover an incredible
range of food-related history.
Among them are an offering
slab on which the Egyptians
placed treats for the dead
3000 years ago and a
restaurant paper from UVM's
University Dining Service
that lets students know when
their meals are ready.

Student **COLLEEN WATSON** says
featuring such everyday
objects is precisely the

mission of the show. "We
didn't learn as much about
food itself as [about] the
practices and social customs
surrounding food and how
that affects people's lives,"
he says. "Basically, food is
everywhere."

Montpelier Vermont
prices include a meal of
handcut signed by 12th
Vermont 1850s tycoon
Charles Wainwright, who
sent it to his parents as a
letter during the Civil War.
Burlington's Moore's better
chance from the 1830s, and a
cork mold and recipe book of
similar vintage.

Modern Vermonters
are invited to get in on the
act, too. Museum visitors
will be able to share their
own food photographs — and
submit them for possible
inclusion in the show — by
uploading the images online
or contacting @burlington on
Twitter or Instagram.

— A. L.

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Meatless Nights BY JILL

concocts that needed the ginger dipping sauce to kick up their flavor.

The three other appetizers we ordered turned out to be identical-looking rolls. Each was sliced into four parts and served lengthwise, like a miniature landscape. One of the Menu's long-standing dishes is the Galaxy roll (\$18), a warm tortilla tightly wound around sautéed potatoes, mushrooms, greens and smoky Canadian bacon. It was smoky, succulent and sweet, but the ratio of tortilla to filling was slightly skewed in the wrong direction. The seafire pancake (\$10) was out of balance, too. Rather than being served flat on a plate, it was a tortilla cinched around a stem of sautéed greens and scallops.

If not for the warming chili dipping sauce that came with it, the pancake would have been somewhat flaccid.

Both of these were tripped by the otherwise hand-sung. First, rolled roll (\$10), whose cold, crisp crinkles poked seductively from behind glossy rice paper, and came with a peanut sauce so scrumptious I wanted to spoon it into my mouth. Following this was another triumph, the raw kale salad (\$11). The chef had softened the ruffled kale deftly, sprinkling it with toasted pumpkin seeds for texture, dried cranberries for tartness and sliverings of Tostitos cheese for savoriness. Its complex, natural flavors held their delicate balance against the citrusy dressing. It was finger lickin' good.

Another salad we tried fell short of this harmony. Acorn Squash Greens topped with pears, raisins and crumbled cheese (\$12), though lovingly presented, seemed like a dish you might whip up at home. The vinegary dressing was too sharp; the pears were too firm and the salad seemed like a collection of disjointed parts.

And so it went. Each course had its hits and misses, and each offered fodder for conversation about the rigors and

challenges of perfecting vegetarian food. As my friend tucked into jerk salmon (\$17) — sauce-slathered nibbles served with morsels of velvety black beans, rice, salsa and greens — she held forth on the difficulties of marinating salmon and the rigors of a good jerk sauce. This one gripped the outside of the nibbles but didn't seem to have penetrated for inside. The sauce was delicious, slightly sweet and spicy with cilantro, but I could have packed more heat and chorizo.

I wiped out during my first visit, eschewing vegan house wine for a



SEAFIRE PANCAKE BY

written stuffed with goat cheese and red peppers and bathed in a sage-butter sauce (\$17). The pasta was exclusively tender and came with a crumbly, buttery sauce of sliced sage and pulverized cashews. The plate itself was dry, and I soon realized why. All the sauce had soaked into the pasta, and each bite was like a butter-soaked pillow. It was my favorite dish by far, and probably the most far-ranging. I'd love to be a vegan vegetarian.

During my next visit to Revolution, I learned the vegetarian: Risotto (\$12). Though the grilled slices of warm squash were laced with chili, they were too thick and dwarfed the elements

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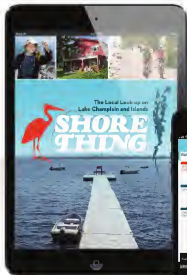
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Photo by Ben Smith

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**SEVEN DAYS
WITH LAMPA
SEE PAGE 9**

SIDEdishes

CONTINUED FROM PAGE 47



Lovers of the world's most consumed meat should be on notice: Carried over will grace the buffet Friday and Saturday.

After three years of serving up pizzas and beer, **Stout Bar & Kitchen** at **Stout Brewery** & Taproom on Route 7 has closed its doors. Taking its place in the Shelburne Bay Plaza is a pub called **Town Tavern** which opened in late August. Its taps dispense such libations as **Timber Creek Ale** by **Stout Beer Brewing Company**, **Black Art Brewery Pilsner** and **Stout's 5th Beer**, while the kitchen serves burgers, nachos, wings, salads and sandwiches such as a turkey Reuben and a portobello panini.

Vermont's craft beers may command worldwide attention, but our wines are not far behind. For the third year in a row, a wine from **Shelburne Vineyard** clinched up at the International Gold Climate Wine Competition. The **2010 Pinot Noir Reserve**, which winemaker **Ken Albert** barrel aged for 18 months, beat out hundreds of wines from across the country to take home

the Best Red Wine of Show home. The winery, founded by Albert and his wife, **Nail**, in 1998 also won a silver medal for its **2009 Pinot Noir** and a bronze for its **2008 Pinot Noir**.

Other Vermont winners include Burlington's **East Side Vineyard**—with four silvers and a bronze—and Cambridge's **Green Valley Vineyard**, which took home a bronze medal for its **2008 Pinot Noir**.

—AL BACH

For more on Vermont's latest food scene, check out the latest **Sevens** by **Alvin Levine** at **sevens.com**.

Meatless Nights

vegan, barely there temple cakes, Swiss-cheese and saffron toast slice. **Stoutcrust** seemed to be missing—perhaps it had dissolved in the bread's heat? I couldn't tell.

I friend salvation in a spoonful of my friend's Thai massaman noodle bowl (\$17), a special that night: perfectly cooked noodles with silken mushrooms and macaroni and soft cubes of tofu, all liberally with an aromatic, gentle, almost floral curry sauce.

Debra Miesel is a pastry queen, so no matter how full you are from **Boulangerie**'s many dishes, dessert there is a must. Especially the banana cream pie, which our server told us Miesel had "spent 25 years perfecting." It was baking and baking a dense, three-quarter-inch layer of mashed banana on a thin base of crumbled chocolate pastry and

a crown of fluffy light-whipped cream. Alongside a cup of bracing coffee, this dessert wouldn't feel out of place at a greasy-spoon diner. Aspiring eaters into thinking it's less healthy than it really is.

A friend who was a vegetarian for 14 years and still eats meat sparingly recently told me, "The measure of a good vegetarian place is how well they can imitate meat. When a place does it really, really well, you never forget it."

At **Boulangerie**, I could easily do without the dishes that try to replicate meat—but I'm an omnivore. Cheeses are, the crunchy-fried entree among us well find something to love—and everyone can sulk in the stylish decor. ☐

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The Old College Fry

Fine-dining chefs find workable hours — by going back to school

BY ALICE LEVITT

Being a chef is grueling. The long hours, sweaty nights in the kitchen and hurry-up-and-wait stress are enough to drive most sane people to drink — or to find another career. Add kids to the mix, and even the most dedicated culinarians may begin searching for other options.

For a chef with a family, stability matters, and restaurants can seldom provide it, especially in the seasonally changeable Vermont economy. But a college town such as Burlington has a built-in market of hungry mouths that belong to students earning their degrees.

More and more top-flight chefs are recognizing the appeal of the reliable hours and benefits they find when they head to the dorms. The image of the burnout-sweating lunch lady may soon give way to that of a toque-wearing, high-end chef or a tattooed technical wizard.

Kate Taylor Hays of Dish Catering is one of the newest chefs to join the club. As a brand-new catering chef at the University of Vermont's Dudley D. Davis Center, she works under John Brander, former chef at the Burlington Country Club. "I've never seen anything like it, and it's a well-oiled machine," Hays says of his kitchen. And that's after 30 years in the business.

What's it like going from the kitchen to the cafeteria? We asked three UVM Sodexo chefs to find out.



and Blacked restaurant groups and to Kitchen Table Bistro.

But UVM president E. Thomas Sullivan may get more frequent chances to enjoy the retired. Lissarrague's job cooking for the president gave him the opportunity to start his new solo endeavor, he says. He describes the UVM job that he took four years ago as involving about 40 hours a week of cooking for Sullivan at gatherings meant to impress donors and VIPs.

Lissarrague certainly has the pedigree to mix to the occasion. A native of France's Basque region, he got his start cooking in high-end restaurants in Paris and New York before moving to Tokyo, where he spent two years. He opened Christophe's in 1995. Nacaraté publications named it one of the best restaurants in New England, but that didn't stop Lissarrague from closing it in 2004.

"Because I had worked in New York and Paris and even Japan, it was a level of food people were not used to here. It wasn't quite the right fit for the area," he explains.

Lissarrague took a year off to re-evaluate and spend time with his kids

One day he played volleyball with Tom Oliver, then operations director of UVM Sodexo, who suggested that Lissarrague might enjoy the comparatively light schedule of cooking for cowered UVM events. "I've enjoyed it ever since," Lissarrague says.

Though the employment is stable, the work is not. When Sullivan leaves town for a week, Lissarrague gets to relax, he says. Other weeks, several major events might be packed into a few days, and Lissarrague gathers any chefs he can to help him prep in the Davis Center or Waterman kitchens.

Because he's cooking for the same client nearly every time he puts all to rest, Lissarrague has the uncommon challenge of working to please Sullivan's palate with a variety of dishes. But, he cautions most of his ingredients come from Sodexo supplier Sysco, Lissarrague says, he's limited in his ordering options, even with a far more lax budget than those of doughnut chefs. He has to bend over potential big spenders without using eye-lash such as caviar or sparkling wine.

Lissarrague says that image is every thing to what he cooks — a professional one. He says that although Sullivan's role as president is essentially that of a CEO, food choices are expected to be slightly less than those to show that he is, in his room, a member of the academia. Not that the dishes the chef creates are ordinary. He says he strives to create unique flavor profiles at each meal.

PHOTO: AFTER THE CLASSROOM | WPSO

Christophe Lissarrague, special event chef

Ever wonder what happened to Christophe Lissarrague, chef owner of the now closed fine dining establishment near Christophe's in the Green in Vergennes? Recently, the Shelburne-based chef started a 55-seat farm called Champlain Valley Ducks. He's already sold his poultry to the Farnham

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Leavitt hopes to help bring a similar ethos to the dining halls. He has proposed that UVM Sodexo add a designated unit called Respects, where all dishes are cooked from past, not with preprocessed foods. "This plan has been ready for a year, but it hasn't happened yet," says Leavitt. "The new generation is looking for a healthier alternative, and we have to come up with something."

Andrew Machanic, chef, Waterman Manor and Waterman Café

When Andrew Machanic got his degree from the New England Culinary Institute, the Maryland native was already an experienced chef. At just 13, he'd headed west with a friend to cook at a guest ranch in Wyoming. For much of his adult life, Machanic has led a gypsy existence, baking or swirling flour wherever he could. In 1998 he spent a year in Louisiana's south-chef in Virginia before returning to the seasonal guest-ranch lifestyle.

Machanic says ranch hours afforded him an exceptionally relaxed lifestyle for a chef, but in recent years he's found that "working with mostly college students can become very frustrating when you're trying to be very professional."

Now he serves students instead. A few years ago, Machanic returned to Vermont, where he can spend time with his two children, who live with his ex-wife. In 2011, he took a job as a baker at the Davis Center and was quickly promoted to catering chief. The following year, he became unit chef for Waterman Dining.

It's one of the most sought-after jobs at UVM. As Machanic — who became a father for the third time this week — describes it, Waterman Manor is "a little, little restaurant." The lunch-only restaurant is the only one on campus with white tablecloths and table service, but prices are still college appropriate. The most expensive dish, local Highland beef tenderloin with two poached eggs, spinach and Hollandaise on griddled toasts, tops at \$12. The menu also includes skewered chicken thighs over bruschetta conitos with citrus risotto (34), and seaweed salad with shiitake fritters and couple miso dressing (31).

Machanic also oversees the food that goes into the more regulated, less creative casual fare of Waterman Café. Though calculating nutritional values and dealing with the ordering software for the café isn't his favorite part of the day, Machanic says he enjoys his two-sided job. "I couldn't do residential dining long-term. It's awful work,

I can be so creative in I want to be on the restaurant side," he says.

And, unlike many chefs, Machanic has a day that ends at 2 p.m., leaving him time to pick up his kids from school. The chef says that if he had known when he was younger that restaurant jobs would

freedom must due to residence halls. As a result, Redstone Unlimited Dining and other eateries have seen a major increase in months to find and are struggling to hire employees to meet the need.

As former chef owner of Colester's Big City Republic, Hechanova knows a thing or two about long hours. But he hopes his 70- and 80-hour weeks will soon give way to lighter days that allow him to pick up his 6-year-old daughter from school. Since he took the job four years ago, family time has been the greatest reward, says Hechanova. "I get to leave work and drink something about it when I leave," he adds.

That wasn't always the case. Hechanova came to Vermont to study at NECI but quickly abandoned school for work. Before Big City, he worked at Sinsinjak, the Inn Wolf & O. After closing his own restaurant, he supported himself by working at the Kitchen Table Bistro and Bistro Seaco. But working at a small restaurant is unstable employment, and when Sodexo came calling, Hechanova says, he was happy for the

benefits and full-time hours.

Reason for his creative international flavor combinations, Hechanova doesn't play with his full deck at Redstone. But he says that he particularly enjoys cooking for the cafeteria's vegetarian station, where he has more flexibility to improve. On a recent Friday, Tuscan vegetable stew and Moroccan conchos were among the North African-themed choices there. Other dishes enjoyed were roasted pork loin with figs and apples, or washed ginger pistachio rice cakes.

Hechanova credits UVM students with being "surprisingly discerning." But, with a staff of mostly culinary newbies and 1200 people to feed, he says he can't get too picky.

Someday, Hechanova says, he hopes to leave the funds to open his own restaurant again. Until then, he's enjoying the pop-up scene. *Lowes of Idaho* and *Coldwater Creek* must keep their eyes peeled for his latest engagements in the near future. On his last day at Danforth, they can head back to school. ☺



Chris Hechanova with daughter, Lucia

THE IMAGE OF THE HAIRNET-SPORTING LUNCH LADY MAY SOON GIVE WAY TO THAT OF A TOQUE-WEARING, HIGH-END CHEF OR A TATTOOED TECHNICAL WIZARD

make it impossible to see his kids, he would have chosen a different path, personally or professionally. But, thanks to Waterman, he's struck a balance as a father and a chef.

Chris Hechanova, chef, Redstone Unlimited Dining

One the most well-known chefs was probably once on one hand the number of times they've served 1200 diners. Chris Hechanova did it every day. This year, UVM instituted a new requirement that

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VERMONT HEALTH CONNECT SPILL RESPONSE FORUM Our Learning Institute attendees could be the right health care professionals to carry out cleanup duties and provide care. Join our Superfund Inn Superfund Summit, Boston, 6-7 Nov. 2006. Info: 343-2786.

COMMUNITY FORUM Discuss Green delish's Vermont Habitat Center and find out how to help. Attendees will learn about the center's mission and how to help. Free admission. 10:00 a.m. - 12:00 p.m. 10/10/2019. <https://www.facebook.com/greendelishvt>

[illegible]

into the military service of others and the symbolism of the American flag. *WWF Ford, David Lurthen, 24th Feb 1976. 076-0733*

MEETING: An introduction session preys upon parents' fear that children might be off to school without a vaccine shot.

OPEN HOUSE/MEETING See hydro.kenyala.com
(Kenya collectors list and resources; see HOTA.Biology)

THE SANADOL REVEALAGE PARK OPENING CEREMONY Members of Temple for Positive Action are invited to attend this ceremony at 11:00 a.m.

in the event of a fire. The following information is provided for your information:

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NEW BLUEPRINT FOR TOWNS: THE ARCHITECTURE OF DESTRUCTION Ken Yeang, 2002. www.kenyeang.com. The 2002 World Trade Center buildings from the perspective of architects' enclosures. A discussion follows: www.kenyeang.com. Copyright © 2002. Ken Yeang.

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GRAND PLAIN ISLANDS THORNTON MARKET Dried skins, persons, manatees and eggs sold at a shop on seaward side of land guards. El. One off-line Chumby downy here. It shows from lake. Not more.



rent is dead—at least it is in Burlington-based theater artist Chris Carello's play *The Puppet Shoppe*. Presented by the South & North Production Company, the fantastic work features a society in which authorities have collected all existing books for the creation of a vast database. When two puppet shop owners find themselves in possession of the world's one remaining book, they must decide whether to keep it or burn it. In *Thou shalt not know*, director the credited director, which opens under the direction of Jordan Galikow and poses questions about how knowledge is shared and the manifestations of the devil on earth.

Thursday, September 11: 5: Friday, September 13: 7:30 p.m. Saturday, September 14: 2 p.m. 4: 7:30 p.m. Sunday, September 15: 2 p.m. see website for future dates at Off Center for the Theatre Arts in Houston: 915.763.5555. www.offcentertheatre.com



The streets are alive with vibrant costumes, performances, marches and eye-catching floats at the *Florida International Parade & Festival*. Regularly-winded *Salsa* celebrates the state's Cuban, gay, bisexual, transgender, queer, intersex and allied residents with an array of events and activities. Beginning at the bottom of Church Street, the procession travels to Liberty Park, where the festivities continue. An afternoon of family-friendly fun includes live music, an interfaith prayer service and entertainment hosted by local drag queens *Spice* and *Miguel*. Also. Adding to the excitement, the Northern Dorsland Pool and Travel Trust offers distance food and wine samples from LGBTQ+ friendly businesses.

Sunday September 16, 12:30-4:30 p.m. at Church Street Marketplace in Burlington.
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SEP 15 | FOOD & DRINK



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Feast of the Fields

Warming and Vermont go hand in hand. Attendees at the *Small Farms Food Fest* celebrate the intimate side of the state's local-food movement. More than 30 farms and food producers offer prepared fare and products ranging from artisan cheese to garden-fresh produce. Folks seek an auspicious reflective of summer's bounty and welcome fall amid the orchard's apple trees. Kids get in on the pastoral party with a pecking zoo and tractor hayrides, while Ted Hat John and others bring live music to the family-friendly gathering.

SMALL FARMS FOOD FEST

Sunday, September 15, 11 a.m.-5 p.m., at South Union Church, \$10 per adult ticket, \$4 for kids 12 and under. 802-253-2722, smallfarmsvermont.com

SEP 18 | WORDS

STAGE

to the

PAGE

Jessica Care Moore was the first poet to win the famed "Showtime at the Apollo" competition five times in a row. While this accomplishment established her as a literary force, it is just one of the wordsmith's many claims to fame. The acclaimed performance artist has also graced international venues including Carnegie Hall with her poetry and solo theater shows. Moore's affinity for the written word is not limited to live delivery, however. In 1997 she founded Moore Black Press, under which she has published her own work, as well as work by Ras Bakara and others.

JESSICA CARE MOORE

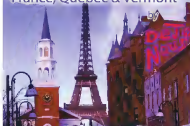
Wednesday, September 16, 7 p.m., at Stevens Performance Space, Johnson State College. Free. Info: 800-3406.jpc@jstc.edu



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WHEELING FARMERS MARKET Crafts, flowers, breads and eggs are for sale at this outdoor market. **Northwest Community Center**, 1000 Main St., 8-10:30 a.m. Free. Info: 876-6222.

SAVING FARMERS MARKET Food and drink are the focus of this market. **Northwest Community Center**, 1000 Main St., 8-10:30 a.m. Free. Info: 876-6222.

GOIN' TO DISNEY TOWN Farmers have embraced the spirit and feel of the iconic Disney theme park. **Northwest Community Center**, 1000 Main St., 8-10:30 a.m. Free. Info: 876-6222.

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THURSDAY

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ARTS & CRAFTS This class is designed to help you lose weight and tone your body. **Northwest Community Center**, 1000 Main St., 8-10:30 a.m. Free. Info: 876-6222.

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calendar

WED 8-9/14
WILKINSON FARMERS MARKET Local vendors serve for an array of farm-grown prepared foods, antiques, health and wellness products, and entertainment. **Burnham Community Library**, Colchester 8-700. Free. Info: 876-3335.

WHEELING FARMERS MARKET Crafts, flowers, breads and eggs are for sale at this outdoor market. **Northwest Community Center**, 1000 Main St., 8-10:30 a.m. Free. Info: 876-6222.

SAVING FARMERS MARKET Food and drink are the focus of this market. **Northwest Community Center**, 1000 Main St., 8-10:30 a.m. Free. Info: 876-6222.

GOIN' TO DISNEY TOWN Farmers have embraced the spirit and feel of the iconic Disney theme park. **Northwest Community Center**, 1000 Main St., 8-10:30 a.m. Free. Info: 876-6222.

WILKINSON FARMERS MARKET Products and services are available at this market. **Wilkinson Community Center**, 1000 Main St., 8-10:30 a.m. Free. Info: 876-6222.

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Emergent Universe Oratorio

PREMIERED BY COMPOSER • SAM OKAMURA
FIRSTING STORIES "EMERGENT UNIVERSE" BY DANIEL DAVIS
AND AN ORATORIO WITH INTERNATIONAL SINGERS AND SOLOISTS
CONDUCTOR • TONY DUNN



SUNDAY, SEPTEMBER 14 • 3-5 PM
THE BURNHAM CENTER • BURNHAM, VERMONT

Sam Okamura's oratorio is a beautiful and powerful work that explores the themes of creation, life, and death. It is a work that is both deeply personal and universally resonant. The oratorio is a work that is both deeply personal and universally resonant. The oratorio is a work that is both deeply personal and universally resonant.

"With its soaring, powerful, and beautiful music, the oratorio is a work that is both deeply personal and universally resonant. The oratorio is a work that is both deeply personal and universally resonant. The oratorio is a work that is both deeply personal and universally resonant."

For more information, please visit the Burnham Center website.

EMERGENTUNIVERSE.COM

EMERGENTUNIVERSE.COM

EMERGENTUNIVERSE.COM

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REALTOR



BARB MCHENRY
LOAN OFFICER



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Title Corporation* PRESENTS A

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hosted by **SEVEN DAYS**

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Thursday, October 3, 6-8 p.m.
ECHO LAKE AQUARIUM & SCIENCE CENTER
.....

5:30 Check-In
LIGHT DINNER PROVIDED
.....

RSVP:

BY NOON, THURS., OCTOBER 3
AT SEVENDAYSVT.COM
OR 865-1020 x36



SCAN THIS PAGE
WITH LAPAR
TO RSVP
SEE PAGE 8

Are you allergic to dust mites?



TIMBER LANE
Allergy & Asthma Research, LLC



You may qualify for a clinical research trial for individuals with dust mite allergies. Timber Lane Allergy & Asthma Research, LLC is looking for individuals who are:

- 12 years of age or older
- allergic to dust mites
- have taken allergy medicine in the last year

You may be compensated for time and travel¹

Please call Emily at (802) 865-6100 or email kimbhall@tlara.com for more information

< VERMONT CODE CAMP >



View the schedule at
vtcodecamp.org/2013

SATURDAY

SEPT

21

8:30AM - 4PM

Kalkin Hall
UVM Campus
Burlington, VT

Software Tech Talks

Join technology community members, students and professionals for sessions on a variety of software topics including programming, databases, web and more.

Registration is free.

FACT: Every two minutes someone is sexually assaulted.
QUESTION: What are you going to do about it?

Laura's
March...

**A 5K Walk/Run to
End Sexual Violence**

Raise Your Voice!

Start a fundraising team, register or donate at www.firstgiving.com/kwfund

When/Where: Saturday, September 14

9 am registration; 10 am: Walk/Run - Elks Path at Oakledge Park, Burlington, VT

In Partnership With:


The Laura Kate Winterbottom
Memorial Fund
www.thekwfund.org • 802.542.7054



H.O.P.E. Works, SafeSpace and The KidSafe Collaborative

Laura's March is sponsored, in part, by

KSV TV 3



SEVEN DAYS
WEDNESDAY

fall in.



the men's room

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- weekly picks for exhibits
- receptions and events



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calendar

SAT 10 & 11 PM

10th November Festival 7:30pm. \$2.80. Info: 361-6633

outdoors

WIND HOWLING HAIL Superstorm forecast. Late fall on a morning and an evening of wind-whipped storms in their natural habitat. Green Mountain Audubon Center, Burlington. 11:30 a.m. Oct. 26. Oct. 26. Info: 434-7333

WINDING THE BACIN, THE ROCK RIDGE FIELD **SNIP** Jim and Julie Stevens lead an excursion for complete, chaotic, outdoor rock climbing at Green Mountain Audubon Center, Burlington. 11:30 a.m. Oct. 26. Info: 434-7333

CIVILIAN CONSERVATION CORPS CAMP **WINTER** **HISTORY HALL** Adult. The Planetarium, 2000 North Main St., Burlington. 10:30 a.m. Oct. 26. Info: 434-7333

BEHIND THE PILESTOCK LANDSCAPE **CONCEPT** Tom Roberts gives an introductory talk and leads a guided tour of the landscape. 10:30 a.m. Oct. 26. Info: 434-7333

RENOVATION 10:30 a.m. Oct. 26. Info: 434-7333

entertainment

RENOVATION 10:30 a.m. Oct. 26. Info: 434-7333

WOOD DESIGNER LATEXTER TUTORIAL **WORKSHOP** 10:30 a.m. Oct. 26. Info: 434-7333

art

GALLERY **WIND HOWLING HAIL** Superstorm forecast. Late fall on a morning and an evening of wind-whipped storms in their natural habitat. Green Mountain Audubon Center, Burlington. 11:30 a.m. Oct. 26. Info: 434-7333

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LIST YOUR EVENT FOR FREE AT SEVENDAYSVT.COM

GLORIA FRANGULI WEDNESDAY The Middlebury College professor will give the Friday afternoon of the Saturday afternoon symposium. 10:30 a.m. Oct. 26. Info: 434-7333

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MEET THE GRAND PRIZE WINNERS!

Thanks to all participants who made our summer a bit more colorful!

SEVEN DAYS
Summer Fun
Photo Contest



Stephanie Giles
Water Water, Everywhere



Ashley Cleveland
Outdoor Adventures



Sarah Ouellette
As Vermont As You Can Get



Michael Purcell
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Coffee and beer sampling, live music, food,
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Vendors include:

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jaypeakresort.com/Events/602.327.2154

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the mountains they ski & ride

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\$249 college
THROUGH 11/5/13

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duo

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Back by popular demand! The Burlington community is working together to help recent graduates and young workers explore the local performing arts scene. Grab a six pack — and go!

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This is a really good deal and there are limited tickets available for each show. Buy now for the best seats at sixpackonstage.com



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SEE PAGE 4

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Vermont
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A study of how the brain is affected by the type of fat you eat. Healthy people (18-40 yr) needed for an 8-week NIH study. Participants will receive all food for 8 weeks and \$1000 upon completion of the study. If interested, please contact Dr. C. Lawrence Kien at 802-656-9693 or ckleban@uvm.edu

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calendar

MON 10/16/16

all ages show: 8:00a Gallery, Burlington, Vermont 12-12 info: 802-254-0702 info@galleryvt.com

politics

VERMONT POLICE SPOKESMAN SERIES Local professionals bring you from reporters to state government officials and present topics in an informal setting. 6:00pm-7:30pm. Free. Info: 802-254-0702

amateur

BASE COMPUTER SIMUL These folks will enter the high tech era in your computer. 7:00pm-9:00pm. Free. Info: 802-254-0702

TECHNOLOGY NIGHT Appointments only. Free. Info: 802-254-0702

apart

AN INDIAN HISTORY SERIES A series of four lectures on the history of the state. 7:00pm-9:00pm. Free. Info: 802-254-0702

books

ANITA TARK The author of the book "The Book of the Dead" will be speaking at the Vermont State Library. 7:00pm-9:00pm. Free. Info: 802-254-0702

CATHERINE DE MURPHY The author of the book "The Book of the Dead" will be speaking at the Vermont State Library. 7:00pm-9:00pm. Free. Info: 802-254-0702

MOVING THE NEW VERMONT HEALTH CARE A series of four lectures on the history of the state. 7:00pm-9:00pm. Free. Info: 802-254-0702

TRANSFORMED WOMAN A series of four lectures on the history of the state. 7:00pm-9:00pm. Free. Info: 802-254-0702

amateur

BURLINGTON WRITERS WORKSHOP MEETING 7:00pm-9:00pm. Free. Info: 802-254-0702

FALL COLOR WALK 7:00pm-9:00pm. Free. Info: 802-254-0702

SNAP! SNACK! STORY TIME 7:00pm-9:00pm. Free. Info: 802-254-0702

TUE 10/17

business

VERMONT POLICE SPOKESMAN SERIES Local professionals bring you from reporters to state government officials and present topics in an informal setting. 6:00pm-7:30pm. Free. Info: 802-254-0702

community

COMMUNITY DINNER SERIES A series of four lectures on the history of the state. 7:00pm-9:00pm. Free. Info: 802-254-0702

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WED 10/18/16

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COMMUNITY MEDICAL SCHOOL

FALL 2013

Corporate Auditorium at the UVM Green Medical Building

TUESDAY, SEPTEMBER 17, 6:00-7:30 PM

Who Owns Your Genes? How the Patent System Impacts Physicians and Patients

Debra Leonard, M.D., Ph.D., Chair of Pathology and Laboratory Medicine



TUESDAY, SEPTEMBER 24, 6:00-7:30 PM

HIV/AIDS: How Care in Vermont Has Changed

Christopher Grace, M.D., Director of Infectious Disease, and Deborah Kutzko, A.P.R.N.



Seating is FREE!

Please register in advance at www.fletcherallen.org/cms or call 802-847-1886



Saturday September 21st 2013

Walk/Run to End Lupus Now

5 kilometers (3.1 miles)

Rain or Shine

Kelledge Park Burlington, VT

Registration at 10:00 Walk/Run at 11:00

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TO END
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lupusvermont@mylupus.org

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**September 14th 11-4
& September 15th 11-3**

Jo Ann Thibault of Barnyard Farm Stand
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with 100% of the proceeds going
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For more details, email Jo Ann at:
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Sponsored by Jo Ann Thibault & Associates



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Celebrate with us:
State House Lawn
Westport
Monday, September 23
between 5:30 - 9:00 AM



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season's closeout furniture
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—Boston Globe

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Association of American Dental Societies. "The importance of dental health to the overall health." Available at: www.aadsonline.org/publications/adaa040101.htm

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SCAN THIS PAGE
WITH LANE
SIDE PAGE 8

PERFORMANCE SEASON



| | |
|--|--------------|
| April 19th | 8:00* |
| Van Cliburn Crystal Melodies, Sean Chen | 13:0 |
| Martha Redbone | 20:11 |
| A For City Chamber Orchestra with David Krakauer | 30:18 |
| Imani Winds | 30:35 |
| The Dubois | 15:11 |
| Hill Club of Detroit | 15:16 |
| ETHEL | 31:15 |
| Wendy MacLeod and Willing Jane Leonard | 31:02 |
| A Holiday Concert with Liamheart | 10:6 |
| Nordic Voices | 1:01 |
| Van Cliburn Silver Melodies, Beatrice Kane | 2:7 |
| Valentine's Day with the Gryphon Trio and Patricia O'Callaghan | 2:14 |
| Rotomata's Slovenia III | 2:21 |
| Paul Newbauer and Anna-Maria De Waeert | 3:08 |
| Huge Wolf Concert | 3:6 |
| St. Procopis Day with David III | 3:15 |
| Koko Taro | 3:21 |
| Gary Kjekshus and Richard D'Amico | 3:38 |
| Heidi McGary III | 4:4 |
| The Neustaters - with Martha Hayes, Karin Crawford and Jeff Doyle | 4:11 |
| Van Cliburn Gold Melodies, Nadim Khaldoudi | 4:25 |
| Galveston Kalena and Rob Moore, duo | 5:0 |

*All times in AM unless noted. *All times in Eastern Time Zone.



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Late Bloomer

Charles Bradley talks soul, sadness and salvation

BY DAN ROLLES

When Charles Bradley answers his phone on his tour bus to speak with a *Seven Days* reporter, his voice, that glorious growl of a voice, is a barely audible croak. The *Scorching Eagle* of Soul's third stop on this day can most likely be attributed to his recent run of West Coast shows, performances that surely tax his 65-year-old pipes. But the weariness in his tone runs deeper than mere physical exhaustion.

Bradley was a runaway at age 14, and lived on the streets of New York City for two years. He then bounced around from Maine to California—including stints in Alaska and Canada—working as a line cook, before eventually returning home to care for his precariously estranged mother. Bradley says he always had dreams of becoming a famous soul singer. But he first had to live through personal nightmares that ranged from sleeping in subway cars as a teenager to his brother's murder to nearly dying from an allergic reaction to penicillin.

Bradley moved home in the late 1990s. He was discovered while moonlighting as a shy NYC nightclub act as a fifty-something James Brown impersonator—he called himself "Black Velvet." Beginning in 2002, he released a few largely ignored singles on the soul-revival label Daptone Records. It wasn't until 2011, when *Time* magazine compiled those songs for Bradley's soul-baring full-length debut, *No Time for Dying*, that the world began to take notice. "That's when I stepped out of the darkness and into the light," he says.

Since then Bradley's story has become legend. In 2012 he was the subject of a critically acclaimed documentary, *Soul of a Man*, a film he says is still, honestly, not because it's so powerful and personal. Earlier this year he released a second record, *Victim of Love*, that, much like his debut, is rooted in the pain of his personal hardship—though this time of the romantic variety. But it also suggests a humble sort of redemption blooming amid its late-1960s-inspired psychedelic and grooves.

The Saturday, September 14, Bradley is a headliner at the Grand Point North music festival in Burlington's Waterfront Park. *Seven Days* spoke with the singer about his



PHOTOGRAPH BY CHRIS HARRIS

tumultuous early life, his newfound career and what he hopes to do next.

SEVEN DAYS: Some people probably don't know that your main musical outlet used to be as a James Brown impersonator. Was it a challenge for you to go from essentially pretending to be someone else to performing as yourself and putting so much of yourself out into the world?

CHARLES BRADLEY: Doing James Brown was something I loved to do. I love the funkiness, the soulfulness. But doing Charles Bradley is about going into my soul, bringing my truth to the lyrics. And that's the hardest part, because I'm bringing a lot of my past experiences.

SD: Do you feel vulnerable sharing that sort of personal?

CB: Sometimes it's very painful. I dig down deep and feel those moments. My grandmother used to say, "Behind every word there's a picture." Sometimes when I'm singing I see the picture of the things I've gone through. Even now, I still see the

things I've been through. And I have to keep myself very humble, very straight, not to get corrupted, and to keep the love and compassion that's inside me.

SD: How do you do that?

CB: I have spiritual things that keep me going. If I didn't have God in my heart to keep me strong, I don't know what I would have done in my life. I look at kids back in the projects, 14 years old. I was 15 years old when I left home. I look at the things they get into, the same things I got into, and I don't know how I got through that. So I look at those things and think about them.

And as hard as had as they were, a lot of those things were good things that came from them. So I feel I had to go through them to find that goodness. And I thank God for helping me through to see them.

SD: How has your lifestyle changed since you started to become better known?

CB: I'm still struggling. But I'm starting to feel that maybe there is hope that I can come through. I'm just grateful for the op-

portunity. I got a lot, so I have to use the rest of the energy that God gave me and hopefully I can do the right things. I need to keep myself humble, so when I get onstage I can give the people what they want and thank them.

SD: Do you feel pressure to do more because you were discovered later in life?

CB: I feel a little of that. Honestly, it all feels a little bitter-sweet, because I've been hoping and praying for this opportunity for a long time. I know a lot of people that never got this opportunity, especially at this age. But I'm the type of person who doesn't give up. I go into every record, every stage like it's my last show. And when I go to glory, I don't follow the world that I did the best I could and gave you my love.

SD: You've said that you don't have complete creative control of your music. If you did, what would you do differently?

CB: I would come completely out. I would start now, from the base line all the way up to my vocals. I respect and love the people who give me this opportunity. But I hope that one day before I die I get a chance to bare my soul and let my true qualities, all of my qualities that God gave me, come out.

SD: Does how much you bare of yourself in your music, it's hard to fathom you could go much deeper?

CB: We all have a gift. But it's up to us to decide how to use it better and make it special. And I seek it deep within myself, hoping and praying that I can bring out those qualities of myself. Sometimes I get on stage and I get so deep into the spirit that I can't tell which way I'm gonna go. And I like that. I want to go past that and hope that the guys in the band can go there and be with me and catch me when I go into my deepest emotions. That's what I want to do. **D**

INFO

Charles Bradley and his band the Soulquarians play the Grand Point North festival at Burlington's Waterfront Park, Saturday, September 14, 7 p.m. \$40/19 A.A.

SOUNDbites

BY DAN BELLES



GREGGORY/STUDIO 100

Full of Grace

There aren't many musical happenings in Vermont that substitute a full-bodied press-conference. Personally, given my disdain for the self-congratulatory pomp and circumstance of such gatherings, I would barely suggest that number forth roughly once. And given that the first act of office by the new heads of the Burlington Division Jazz Festival was to cancel that first annual presser in favor of a cocktail hour this year, it seems I'm not the only one. If the people who run the state's most high-profile music event do their own press conference properly, what does that say for the rest?

However, if there is a band in Vermont that could reasonably be excused the indulgence of a press conference, **GRACE** is the one. **GRACE** would be it. (Yeah, too, if they were concerned with such things, which they aren't.) And if there is no occasion for which to sit the better against the Queen City sky, it would be to announce *savory details* for the band's upcoming Grand Point North Festival, slated for this Saturday and Sunday, September 16 and 17, at Burlington's Waterfront Park.

So it was that I found myself in the stony backroom (note of Halverson's Upstart Caffe) on a Tuesday afternoon a few weeks ago, awaiting the arrival of Grace and her merry band of instrumentalists with the assembled might of the Vermont press corps. Or, more accurately, a handful of savvy TV, print, web and radio reporters and photographers who were growing increasingly

agitated that the band was running 45 minutes late.

Once they arrived, Grace, original Northlands **MATT BURN** and **SCOTT TURNER**, and Higher Ground's **ALICE BROTHERS** sat beneath the glow of Halverson's signature red neon "Rehearsal" sign fielding questions about the festival, the band's future plans and their 10-year anniversary. Some yearbook of that last night makes you feel old. Me, too.

(BTW, the concert at the location was that Halverson's is the place where GPN band their shops when they were just starting out.)

And just what was the big reveal? Drumroll, please!

There wasn't one. There was no news about the fest that I hadn't already been announced weeks ago in various press releases. But Grace and Burn were, grinningly reflective, when asked about making it to a decade as the big, bad, with it, who increasingly and wistfully looks like the lost child of **COOL COUNTRY**'s **LOUISIANA** and **GRACE** since 1973, saying he felt a sense of relief in clearing the air. But Grace said she's looking forward to the fall when the band will come home to rest and work on new material — and take home, apparently. Turner had the role of the day when discussing what this year's GPN fest holds in store. "It, there will be girls and drugs!" he said, deeply chugging a coffee from Mudfly Waters.

(As an aside, Turner's last studio album, the **NUMBERS** inspired *Ver Le Fan*, is hands down my favorite GPN-related release to date. Even if — or maybe especially if — you're not a Potterhead, it's well worth checking out.)

But an interesting moment happened when the band was asked about the lacquer portion of the lineup, which includes seven local bands — nine if you include **SCOTT TURNER** and **RED LAKE** and, y'know, GPN.

Burn said that putting together the local lineup for the fest each year is how the band keeps tabs on what's happening in Burlington while they're out touring with the likes of the **WEIR BROTHERS** and **HARRY CHESNEY**. Potter, encountered, then added a revealing sentiment.

"We get enough attention," she said, suggesting the media spotlight might be better aimed lower on the mercurial. "You should talk about those guys."

In that so odd thing to say at a press conference of your own creation? Yup. But it also touches on an important aspect of Grand Point North: the local bands.

I've said it before, and I'll say it again — probably several times between now and next week, in fact. Whatever your thoughts on GPN's cast or image, the band's support of Vermont music is real. And GPN (the festival) is the manifestation of that.

When the fest started three years ago, the Vermont musical contingent were relegated to a small side stage far away from the main stage, and their inclusion felt more like a token gesture, even if it wasn't. But last year saw the introduction of two new stages, meaning that instead of playing the rock-fest version of the indie table, locals shared the big stage with the grunge ops, or, hellbenders. That no real setup will continue this year and will see a lineup worthy of a tough billing.

Amazingly, back off with the **GRACE** **BROTHERS**, the excellent new indie-folk duo who were voted one of the GPN lineup by 27 readers in a recent online contest. They'll be followed on the

GREGGORY/STUDIO 100

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SAVANT
PILGRIMAGES

WALK THE MOON
MAGIC MAN

SAID THE WHALE + ROYAL TEETH

LEFTOVER SALMON
HOLDING ON TO THE SHIMMER, EVERYONE'S AKA OF THE

TOAD THE WET SPROCKET

THE POINT INTERIORS

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WED.11

burlington area

THE DAILY PLANET Free Satish & Harish
Joshi/Neil K. Joshi
9:30 p.m. Free

FRANKY'S 8. Karaoke 9:30 p.m. Free
HAWKSHIRE (cont. Morgan/Jossonmatt)
9 p.m. Free. Walter Wednesday with DJ Greg
Michele (Joshi) 10 p.m. Free

HUEN BROWNE SHOWCASE LOUNGE Venue
1001 Ashland St., East Portland (Joshi)
7:30 p.m. \$15-18 A.A.

J.P.'s PUB Pub Quiz with Quiz (Joshi) 7 p.m. Free
Karaoke with DJ 8:30 p.m. Free

LOVE & BIRTHDAY'S CHILL Free Asia's Cyle Maki
DJ/Neil K. Joshi 10 p.m. Free

LUFT Weekday Afternoon/Late Party 9 p.m.
\$10-15

HAWKSHIRE PUB & PUB Open Mic with DJ
Laid 9:30 p.m. Free

HONEY MOON Games/Hall (Joshi) 8:30 p.m.
Free

NECTAR 8. 1001 Ashland (Joshi) 9 p.m. Free
Karaoke with DJ 10 p.m. Free

ON TAP BAR & GRILL Free Street Jazz 7 p.m. Free
RADIO BLISS Cont. Teddie (Joshi) 9 p.m. Free
DJ/Neil K. Joshi 10 p.m. Free

RED SQUARE Free Women Play Music (Joshi) 6
p.m. Free. DJ/Neil K. Joshi 8 p.m. Free

SKIPPY PARADE Josh Maki & Karaoke/Cont.
Night Club 10:30 p.m.

SWIFT MILEAGE 8. 1001 Ashland (Joshi) 9 p.m. Free
Karaoke with DJ 10 p.m. Free

THURSDAY BAR Open Mic 8:30 p.m. Free

champlain valley

CTV LUNDS Karaoke with DJ 8:30 p.m.
Free

ON THE ROCK BAR Free Karaoke 8:30 p.m.
Free

THE TWO BROTHERS TOWN Karaoke/Hall 7 p.m. Free

northwest

THE BLUE PIZZERIA & PUB Free Karaoke 8:30
p.m. Free

MOJO'S PLACE 1001 Ashland & Main Sts.
Karaoke/Hall 8:30 p.m. Free

PARADE PUB 1001 Ashland, 7 p.m. Free

regional

HONEY MOON Open Mic 8:30 p.m. Free

THU.12

burlington area

THE DAILY PLANET Free Satish & Harish
Joshi/Neil K. Joshi
9:30 p.m. Free

FRANKY'S 8. Karaoke 9:30 p.m. Free
HAWKSHIRE (cont. Morgan/Jossonmatt)
9 p.m. Free. Walter Wednesday with DJ Greg
Michele (Joshi) 10 p.m. Free

HUEN BROWNE SHOWCASE LOUNGE Venue
1001 Ashland St., East Portland (Joshi)
7:30 p.m. \$15-18 A.A.

J.P.'s PUB Pub Quiz with Quiz (Joshi) 7 p.m. Free
Karaoke with DJ 8:30 p.m. Free



GATIN & GUN 15. (L) GRACE POTTER & THE NOCTURNALS (R) GATIN

Grand Design

In the span of a scant three years, **GRACE POTTER & THE NOCTURNALS** two-day, late-summer blowout, Grand Point North, has become one of Vermont's largest annual festivals. And why not? In addition to the good food, art installations and picturesque setting, GPN (the fest) features a remarkable array of music both local and national. This year's headliners include, among others, **SOFT MULE**, **THROMBIC SHORTY**, **GRILLARS ANKLE**, and **THE POLICE BROTHERS**. Oh, and Grace Potter & The Nocturnals, who close the fest both nights. Grand Point North runs the Friday, September 14 and Saturday, September 15, at Burlington Waterfront Park.

NECTAR 8. 1001 Ashland (Joshi) 9 p.m. Free
Karaoke with DJ 10 p.m. Free

ON TAP BAR & GRILL Free Karaoke 8:30 p.m. Free

PARADE PUB 1001 Ashland, 7 p.m. Free

RED SQUARE Free Women Play Music (Joshi) 6
p.m. Free. DJ/Neil K. Joshi 8 p.m. Free

SKIPPY PARADE Josh Maki & Karaoke/Cont.
Night Club 10:30 p.m.

SWIFT MILEAGE 8. 1001 Ashland (Joshi) 9 p.m. Free
Karaoke with DJ 10 p.m. Free

THURSDAY BAR Open Mic 8:30 p.m. Free

central

NECTAR 8. 1001 Ashland (Joshi) 9 p.m. Free
Karaoke with DJ 10 p.m. Free

ON TAP BAR & GRILL Free Karaoke 8:30 p.m. Free

PARADE PUB 1001 Ashland, 7 p.m. Free

RED SQUARE Free Women Play Music (Joshi) 6
p.m. Free. DJ/Neil K. Joshi 8 p.m. Free

SKIPPY PARADE Josh Maki & Karaoke/Cont.
Night Club 10:30 p.m.

ON THE ROCK BAR Free Karaoke 8:30 p.m. Free

THE TWO BROTHERS TOWN Karaoke/Hall 7 p.m. Free

northeast

THE BLUE PIZZERIA & PUB Free Karaoke 8:30
p.m. Free

MOJO'S PLACE 1001 Ashland & Main Sts.
Karaoke/Hall 8:30 p.m. Free

PARADE PUB 1001 Ashland, 7 p.m. Free

regional

HONEY MOON Open Mic 8:30 p.m. Free

ON THE ROCK BAR Free Karaoke 8:30 p.m. Free

THE TWO BROTHERS TOWN Karaoke/Hall 7 p.m. Free

PARADE PUB 1001 Ashland, 7 p.m. Free

RED SQUARE Free Women Play Music (Joshi) 6
p.m. Free. DJ/Neil K. Joshi 8 p.m. Free

SKIPPY PARADE Josh Maki & Karaoke/Cont.
Night Club 10:30 p.m.

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Free

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p.m. Free. DJ/Neil K. Joshi 8 p.m. Free

SKIPPY PARADE Josh Maki & Karaoke/Cont.
Night Club 10:30 p.m.

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music CLUB DATES



SAT 14 (J) THE STROKES (PSYCHEDELIC SOUL)

Stepping Up

On their new album, *Troubadour*, Connecticut's **STROKES** continue to explore the odd intersection where psychedelia meets neo soul. But the album is more than a heady sonic experiment in funky dance music. It's a concept album, centered on the Strider troubadour, a musician grappling with balancing artistic and commercial aspirations. Home, Wonder where they got their inspiration? Find out this Saturday, September 14, when the band plays an official Grand Post North after-party at Nucor's with its own

FR 10 & 11:30

GLASSBORO THE POSTBOARDS
Madison Station (free), 8:30 a.m., Free

central

CHARLIE D'S New Orleans Band (rock), 10:00 a.m., Free

GREEN MOUNTAIN TAVERN (by Jersey) (pop/rock), 9 p.m., \$2

POINTER P&J John Deane (Pop), 10:00 a.m., \$2

SHIRT MILLER'S (Rock) York, 10:00 a.m. Free

STREET MUSIC with Mark McGuire (8:30 p.m., Free) (10:00 a.m., \$2)

WINDMILL BAR (Live) Madison (rock), 7 p.m., Free

champlain valley
SHIRAZ (Pop) Burlington (free), 8 p.m., Free

CITY LIMITS City Limits (Rock) Free with Top Hat Entertainment (10:00 a.m., Free)

ON THE ROAD PABERY (Rock) Free with Top Hat Entertainment (10:00 a.m., Free)

TWO BROTHERS TAVERN (Rock) Free with Top Hat Entertainment (10:00 a.m., Free)

northern

WILL'S KINGS The Hooters (Rock), 7:00 p.m., \$10

SHIRAZ & PABERY (Rock) Free with Top Hat Entertainment (10:00 a.m., Free)

GREEN MOUNTAIN TAVERN (Rock) Free with Top Hat Entertainment (10:00 a.m., Free)

WINDMILL BAR (Live) Madison (rock), 7 p.m., Free

central

CHARLIE D'S (Pop) Burlington (free), 8 p.m., Free

THEATRY (Pop) with DJ Noyce (8 p.m.), 10 p.m., \$5

SAT.14

Burlington area

BACKSPACE GALLERY Live (Rock) (rock), 8 p.m., Free

SHIRAZ & PABERY (Rock) Free with Top Hat Entertainment (10:00 a.m., Free)

CHAMPLAIN LAKES HOLEY FUN CENTER (Live) (Rock) (10:00 a.m., Free)

CHURCH & MAIN RESTAURANT (Live) (Rock) (10:00 a.m., Free)

CLUB METRO (Live) (Rock) (10:00 a.m., Free)

SHIRAZ & PABERY (Rock) Free with Top Hat Entertainment (10:00 a.m., Free)

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STROKES: JEFFREY M. HARRIS

REVIEW *this*

Tommy Bobcat, *Radio Friendly*

(SELF-RELEASED DIGITAL DOWNLOAD)

One of the most tireless and aggravating details of the music business is genre labels, but, if done right, a good genre tag can strengthen a reputation. A bad label is just a useless talking point for the purpose of unnecessary classification. Burlington-based musician Tommy Bobcat (aka Thomas Mousa) is a hard-to-classify artist who easily fits into nearly every genre label. Accordingly, though he calls his latest album *Radio Friendly*, it really isn't.

According to Bobcat's press release, his third solo recording title was inspired by the fact that the term had never been applied to his music before. There's some merit behind this assertion, for *Radio Friendly* is unlikely to appeal to mainstream radio's thirst for familiar formulas. At no point are the



listener will be reminded of Robin Thicke or Daft Punk.

That's not to say that *Radio Friendly* is obscure or overly obtuse. Songs such as "Liquid Nectar" and "Furry to Franchise" are smooth, laid affairs that allow the listener to drift away to an inner Rhyson. But the album is not purely a dreamy effort, either, tracks such as the slightly jarring "The Day" and the rocking "Guns and Heart" clearly influenced by Prince and old rockers to this full-length masterpiece.

The complexity of *Radio Friendly* alone should appeal to Tommy Bobcat's experimental and prog audience, while

SCAN HERE
TO LISTEN TO
TRACKS



the Skillee funk jams of the peppy "Meat Menus" and heavy "Clarity Stripes" are sure to draw in some first-time listeners. The album's versatility is due in part to its consistently high quality and reliance upon instrumental compositions. In short, Tommy Bobcat lets the jams flow without any degradation — a decision most acts would do well to follow.

The release of *Radio Friendly* marks the end of an era for Tommy Bobcat: This eclectic purveyor of good vibrations is relocating to Boston. Thankfully, he isn't also switching careers, and his next musical project (which has something to do with *Steflie.com*) should be out soon. In the meantime, we can enjoy *Radio Friendly* in all its left-of-the-dial splendor.

Radio Friendly is available at tommybobcat.bandcamp.com/talbums/radio-friendly. Tommy Bobcat can be followed at tommybobcat.com.

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The NEKtones, *Proof of Concept*

(SELF-RELEASED CD VINYL)

Go out or in, you decide. The NEKtones' debut full-length opens with a 28-second, spoken word track introducing listeners to the band and the album. In a Twilight Zone voice and style, John R. Westinghouse intones info that is both literal and apocalyptic, and seemingly unnecessary. However, we'll assume this has been added because of its importance to the band and its mission, wherever that might be. Here it is:

The NEKtones are a product of the Northeast Kingdom of Vermont and have been playing together in various iterations since the late '90s. *Go ahead* is a cumulative of a thousand jam sessions, house parties, barfests, midnight sessions and backwoods moments too important to suggest otherwise. The music here are about as raw as has been filtered through a few leeches has been polished by the hearts and minds of those who have spent their lives learning its lesson day by day. *The NEKtones* the sound the Kingdom makes.



Who knew the sound of the Kingdom was so raw? The stage duo set, "What Uell the Moment" begins somewhat abruptly with soulful keys (Peter Krug) and vocals (Matt Scott), something something like what Stevie Wonder might play at Burlington's Radio Inn. Even about hope and abandonment provide a thematic quality that remains constant throughout *Proof of Concept*. While bassist Nathaniel Reynolds and drummer Miles Carboneau lack in, joined by Alex Wolcott on muted trumpet and Luke Laplante on baritone sax, the tone shifts from luscious collection to let's-just-dance spontaneity

reminiscent of Stevie Nicks. The lyrics get a little busy (the band's notion of early morning "scraps") as the NEKtones put their all into crafting an atmosphere of retro-funky good times.

This interjection, let it loose, soul formula is mirrored on *Proof of Concept*'s six remaining tracks. But the NEKtones do throw a few curveballs here and there. "The Wind and Sea" features a slick guest verse from St. Johnsbury MC Warburton. But "Missing the Point" makes passionate use of an F-bomb, and horns. And album slow-dance closer "Got A Way" is a subtle, truly soulful confusion of love and regret that almost sounds like Ray Charles in his heyday.

The NEKtones are clearly a talented band with more than a few years of collective chemistry behind them, but ingenuity is largely missing on *Proof of Concept*. The NEKtones' particular brand of finished-out soul might get an audience itching for, but on a studio album, a little more innovation would be welcome. *Proof of Concept* by NEKtones is available at nektones.bandcamp.com.

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Prodigal Art

"Vito Acconci: Thinking Space" at Middlebury College Museum of Art

Vito Acconci, *Thinking Space*, which recently opened at the Middlebury College Museum of Art, is as much an act of silence as an art show. It chronicles what has to be one of the most important incidents in the 314-year history of the highly respected higher education institution: the escalating destruction of a public sculpture created for the campus by an internationally renowned artist.

Acconci joined initially for his video and performance pieces, was invited to Middlebury for the 1982-83 school year to teach a class titled "Art in Public Places." His and his students jointly assembled "Way Station I (Study Chamber)," an intricate work roughly the size of a phone booth that was installed along a walking linking dorms and academic buildings.

It generated immediate controversy. Students who regarded the piece as ugly and intrusive soon collected a petition calling for "Way Station" to be relocated to a less conspicuous site. More than 600 signatures of the Middlebury community, including some professors and administrators, signed on.

Debate boiled to the campus newspaper over the aesthetic merits of the work as well as the general issue of whether property must acquiesce to the placement of public art. When "Way Station's" detractors more philosophically dismissed it by the shock of the war. Or did they have a valid point about a few semi-profanes arrogantly festering their taste on everyone else?

The following academic year, Acconci's work began to be physically attacked. Concern of its frame were heard and denied. Gruff, it was sprayed on its metal exterior, with one tag declaring, "Work conceptual art." It was pushed with flood and dirt. Someone shot inside it. And finally, in the spring of 1986, it was incinerated with a blowtorch.

The sculpture's remains were unearthed in a college storage space, where they remained for 28 years. Museum director Richard Saunders told for much of that

"Way Station"



REVIEW

STUDENTS FIND IT HARD TO UNDERSTAND WHY A WORK OF ART WOULD BE DESTROYED ON THE MIDDLEBURY CAMPUS.

time to persuade Acconci and Middlebury's trustees to assist in restoration of "Way Station." "I had that as a cause from the moment I got here," he said, recently during a tour of the college.

of the show "met the college level" because what had happened was such a disturbing experience, and Vito actually found it sort of amusing that his piece had preoccupied such banal. "Just let it go," he told me. "It wasn't very good, anyway."

Acconci appears to have been right about that.

One of two doors giving entry to "Way Station" was adorned with the flag of the United States; the other bore the hammer-and-sickle insignia of the Soviet Union. Inside, two sliding glass doors with one-way mirrors looked up to four occupants at a time to use outside without being seen. The words "God," "Dog," and "Man" were

inscribed on the sides of sliding panels on the piece's interior; the floor of large playing cards were visible from the outside.

Jake Hamsik, then chair of Middlebury's art department, blamed "Way Station" in a commentary in the school newspaper to "a tool that intended to withstand the apocalypse." And he was one of the piece's most ardent defenders. Overly complicated and lacking both conceptual coherence and visual appeal? So it was seen by nonviolent critics and, presumably, by the vandals who defaced "Way Station."

And so it still seems in no current, incomprehensibly reconstructed form. "Way Station" has been repaired and repositioned atop a knoll alongside the pond near the campus's entrances. It's not an exact replica of the original—in part because the Americans with Disabilities Act prohibits access to an stepped interior. A metal fence enforces the prohibition.

Students are usually wary. Acconci's permission for a renovation of the sculpture coinciding with the 35th anniversary

of its creation. And, to prove there are no bad things, Acconci, now 73, will return to Middlebury for a public talk in November.

Why did "Way Station" provoke such a damaged reaction? Maybe it had something to do with the display of a Soviet flag during the Cold War. Maybe it was the script of the mid-'80s, when the U.S. had sunk into a deep recession accompanied by spiking violent crime. But motives will never be known, because no one was ever charged in connection with the destruction of Acconci's work.

Perceptions have shifted, however. Intervened by phone last week, the now-retired Hamsik said he has "learned something about the dynamics of how you present something like this to a community." The placement of "Way Station" wasn't openly discussed in advance, he recalls. "I myself was totally in ignorance of how that decision was made."

Saunders adds that many of today's Middlebury students are fascinated by the story of "Way Station." They find it hard to understand, he says, why a work of art would be destroyed on the Middlebury campus.

The account of what happened to the installation is relayed in the show mainly through reproductions of articles from the *Compass*, the college's paper. They make much sense, including the second set of "Vito Acconci: Thinking Space" may register an anticlimax.

And that would be a shame, because curator Emma Donohue has handsomely arranged photos and texts that trace the trajectory of Acconci's post-Middlebury career. The native New Yorker, who works out of a space in Brooklyn, went on to establish Acconci Studio, which has designed playgrounds, parks, libraries, transit stations, apartment houses and commercial spaces. "My work went from art to architecture," made his Acconci quite meaning along the way, "because I didn't want visitors, I wanted participants, users, inhabitants."

KEVIN J. KELLEY

INFO

"Vito Acconci: Thinking Space," Middlebury College Museum of Art, Through December 6. 9 a.m. to 5 p.m. (Wed. and Thurs. only). Admission free. 110 College Street, Middlebury, VT 05753. 802/442-3333. www.middlebury.edu/moa

BURLINGTON AREA SHOWS 46 FET

SECOND ANNIVERSARY SHOW It's almost a week to the October 1st anniversary of showing the two-week art show. Including work by Arthur Zorn, Robert Rauschenberg, Stephen P. Johnson, Pauline, David Hockney, Benjamin Franklin, Gary Jackson, Richard Serra, Martin Kramlich, Thomas G. Thompson, 30 at Boston Area Fine Arts Show in Burlington, info 332-1002

SEPTENTRIONAL EXHIBIT Through Oct. 10, 1991, 30 at Boston Area Fine Arts Show in Burlington, info 332-1002

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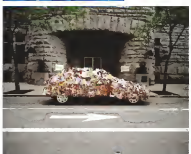
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Arthur Zorn

Arthur Zorn, a frequent guest reader, is the Vermont Philharmonic Orchestra, taught music at Spaulding High School in Barre for 30 years before retiring in 2000. But the New York City native isn't only a musician; he's also an abstract-expressionist painter. He uses rich colors and creative brushstrokes in his paintings of flowers in "Golfing Bouquets for Summer Days," a new show at Angeleno's Plaza in Montpelier. The blooms are on view through December 6. Potomac "Coffee Table."



Jonathan Gitelson "My work is about everyday experience," writes Jonathan Gitelson. "It's about humor. It's about trying to make sense of the world, as described in advertising: 'It's a time.' The Burlington-based artist works in a variety of media — photography, book arts, video, installation and web-based projects. His show "Midway Between Somewhere and Nowhere" is at the University of Vermont's Culberts Gallery in Burlington through September 27. Gitelson's work, which is in the permanent collection of the Whitney Museum of American Art and the Museum of Modern Art, recognizes other artists' works, is an "art project to find order in the disorderly chaos of the modern world," he writes. Potomac "Excursion."

10

NEW IN THEATERS

AT ANY PRICE (R) In *Gladiator*, Paul Giamatti's character dies almost as soon as he's born, so Giamatti's job is to survive through the film's most intense action scenes. *Gladiator* (R) Directed by Ridley Scott.

HAUTBOIS (PG) *Hautebois* is a whimsical musical about a boy and his dog. The film is based on the book by the same name by the author of *The Secret Garden*. *Hautebois* (PG) Directed by David L. Lee.

THE FANCLUB (PG) *The Fanclub* is a comedy about a group of friends who are in a band. The film is based on the book by the same name by the author of *The Secret Garden*. *The Fanclub* (PG) Directed by David L. Lee.

THE GRAMMARS (PG) *The Grammars* is a comedy about a group of friends who are in a band. The film is based on the book by the same name by the author of *The Secret Garden*. *The Grammars* (PG) Directed by David L. Lee.

WINDY CITY (PG) *Windy City* is a comedy about a group of friends who are in a band. The film is based on the book by the same name by the author of *The Secret Garden*. *Windy City* (PG) Directed by David L. Lee.

LOVE IS A MESS (PG) *Love Is a Mess* is a comedy about a group of friends who are in a band. The film is based on the book by the same name by the author of *The Secret Garden*. *Love Is a Mess* (PG) Directed by David L. Lee.



QUINN CROSBY

ratings

- ★ = instant classic
- ★★ = instant classic, but not yet
- ★★★ = instant classic, but not yet
- ★★★★ = instant classic, but not yet
- ★★★★★ = instant classic, but not yet

BACKLASH ASSOCIATES' *THE SECRET GARDEN* BY RICK BARNES. *THE SECRET GARDEN* IS A COMEDY OF MISTAKES. *THE SECRET GARDEN* IS A COMEDY OF MISTAKES. *THE SECRET GARDEN* IS A COMEDY OF MISTAKES.

NOW PLAYING

THE FANCLUB (PG) *The Fanclub* is a comedy about a group of friends who are in a band. The film is based on the book by the same name by the author of *The Secret Garden*. *The Fanclub* (PG) Directed by David L. Lee.

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Curses, Felled Again

When two men showed a gun at a busy Chicago restaurant and announced a heikid, the owner asked them to come back in an hour when fewer customers would be around. After they agreed and left, the owner called police, who were waiting when Mario Garcia, 39, and Deshaun Garcia-Hernandez, 38, returned and arrested them. The gun turned out to be a toy water pistol (Chicago Tribune)

Police investigating vandals during a riot that followed a surfing contest in Huntington Beach, Calif., posted photos of 25 suspects on Facebook and asked the public to help identify them. Benjamin Rodriguez, 35, saved them the trouble by "liking" his photo and posting another photo of himself at the scene on his Facebook profile page, leading investigators to him. They also arrested Niko Johnson, 18, who saw his photo and bragged on Twitter about being Huntington Beach's Most Wanted. (Los Angeles Times and Associated Press)

Eyes Front

Mindflash, an online training technology company in Palo Alto, Calif., announced its new software forces users to pay attention during courses. The new features, FocusAssist for the iPad, uses the tablet's camera to track a

user's eye movements. When it senses a user looking away for more than a few seconds, it pauses the course until the user resumes watching the screen. Mindflash CEO Dennis White said the software makes sure "students get all the information they need to do their jobs well." (Bloomberg Businessweek)

Second-Amendment Follies

James Price Sr., 81, told police he was holding a .22 caliber rifle while sitting by the back door of his home in New Haven, Conn., waiting for a suspect who'd been accusing him to show up, when he awoke, fell out of the chair and accidentally shot himself in the shin. (Hartford Courant)

Jews began granting permits to own and carry guns in public to people who are legally or completely blind. "There's no reason solely on the basis of blindness that a blind person shouldn't be allowed to carry a weapon," National Federation of the Blind official Chas Daniel said. "Presumably they're going to have enough sense not to use a weapon in a situation where they would endanger other people, just like we would expect other people to have that common sense." (The Mirror Register)

When Grading on the Curve Isn't Enough

After all the nearly 25,000 applicants to the University of Liberia failed the school's admission exam, a university official explained that the students, who paid \$25 to take the test, had difficulty because they lacked a basic understanding of English. Education Minister Emmanuel David Targah acknowledged weakness in the country's education system but declared that the 100 percent failure rate "is his mass murder." (Fox News)

Rubble Without a Cause

The former high school attended by actor James Dean is collapsing. "Last night, we had the whole roof come down," Roger Ruscetti, chief of police in Farmington, Ind., said, noting that a smaller section of the building collapsed in July 2009 and he's concerned for public safety if the remaining parts of the three-story brick building are left standing, especially if people start taking bricks from the building as souvenirs. James graduated from Farmington High School in 1949 before pursuing his acting career. "Garfield" creator Jim Davis also attended the school. (Indianapolis Star)

Reasonable-Explanation

After David Wayne Jordan, 36, was arrested for shooting an arrow with a baggie of marijuana tied to it into Washington's Whatcom County Jail, he explained he'd been aiming at a squirrel. According to Sheriff Bill Ellis, who added, "He had no explanation as to why squirrel hunting requires attaching marijuana to an arrow." (Bellevue Herald)

Alternative-Energy Follies

Linda and Larry Shuman and seven mortgage lenders turned down their application to refinance their home 98 miles outside of Steamboat Springs, Colo., because they aren't hooked up to the power grid. Instead, they rely on solar power and have ever since buying the property 12 years ago. Pointing out that government-controlled mortgage companies Fannie Mae and Freddie Mac won't approve the couple's loan because they live off the grid, one loan officer, Lanny Harwick, explained, "The problem is that you have to have public utilities so it would be like trying to sell a house that didn't have heat by a fireplace and didn't have a way to have any other heat." The Shumans and their \$30,000 computer-operated solar system "handles any of our needs." (Denver's KMGH-TV)

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TED RALL

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Well, if we've learned anything from our last session, it's that time is in fact, not the great healer!

RED MEAT

published Wednesday

from the secret lair of
Max Cannon

Man... I think my girlfriend is happy
meat of me. I was supposed to go out
with her last night, but I forgot! Now
I'm about to call her and get yelled at.



I had a pretty good "cover
story" worked out, though.



All I have to do is find a baroness
somewhere tonight if I think so.



RED MEAT BY MAX CANNON



WHERE'S PUFFY?

THEY SHOOED
HIS FACE BETWEEN
TWO CRACKERS
AND BOUCED HIM WITH
CHOCOLATE...
IT WAS SHORRID.

THE DIME BY MAX CANNON

THIS MODERN WORLD

by TOM TOMORROW

WHEN IS A WAR NOT A WAR?

IN THERE, WITH OUR GAMES, WE
DON'T ACTUALLY WANT TO HAVE
A SIGNIFICANT IMPACT.
OUR FRIENDS WE DENIED TO THE
BALANCE OF POWER FROM THE
BRINK. BECAUSE WE DON'T LIKE
IN THE BRINK, BECAUSE WE ALSO
DON'T LIKE.



WE MUST CONSIDER
OUR MESSAGE HERE
CONCISELY!

IF AMERICA COUNTRY ATTACKED
THE U.S. WE WERE ASSURED, BUT NO
SECOND THOUGHT, WE WOULD
WOULD PLAY HARMFUL GAME.
BUT IT'S A LIMITED, THOUGH
MILITARY TECHNOLOGY!



MURKIN

WARS WERE AT WAR!

WHY? WITH AIR GAMES, WE
DON'T ACTUALLY WANT TO HAVE
A SIGNIFICANT IMPACT.
IF WE DON'T DO SOMETHING,
THE PRICE COULD BE LAUGH
AT US AND CALL US NAME!



AND THEN
WE'VE HAD
TO BOMB
THEM!

BUT IF THE U.S. ATTACKED AMERICA
COUNTRY WITH AIRGAMES, BUT IN
SECOND THOUGHT, WE WOULD
WOULD PLAY HARMFUL GAME.
BUT IT'S A LIMITED, THOUGH
MILITARY TECHNOLOGY!



YOU DON'T WANT AIR GAMES!

YOU DON'T WANT AIR GAMES!

BEH OF ALL, CONGRESSIONAL
PROHIBIT IS PROHIBIT ALSO HARMFUL
HARMFUL—WHEN IT COMES TO "WAR"
WITH AIR GAMES!



THE U.S. IS
MYER ALL—

—A "BOMB"
CRACK!

FUNGUS

A COMIC STRIP BY
JAMES KOCHALKA
(CONTINUOUSLY TRANSLATED BY MAX CANNON)

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Blah!

Oh!

I'LL SEND
YOU AN
EMAIL—



Right in
the FACE!

Power!



And another
had ANOTHER!



How you
like emails
NOW,
fool!

I think
they really
make SUCH

TO BE CONTINUED...

